MUSICAL COURIER

Weekly Review of the World's Music

Subscription $3.00
Europe $4.50 Annually

NEW YORK SATURDAY, JANUARY 25, 1936

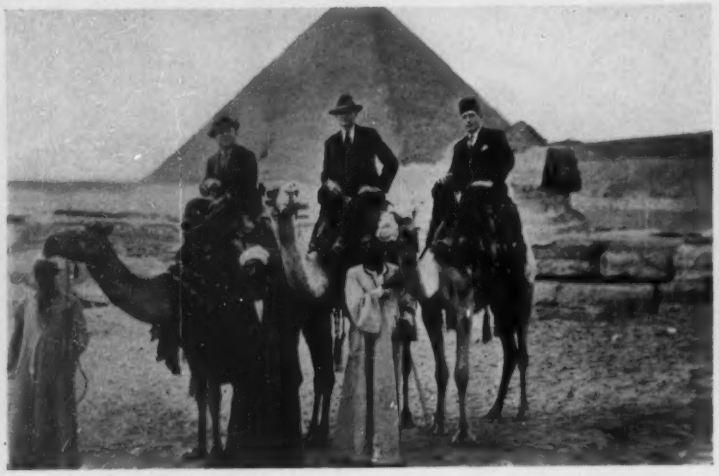
Price 20 Cents

Photo by Hemenway

JOHN SMALLMAN

Conductor of the Los Angeles Oratorio Society

Coach and Teacher of Voice for Seventeen Years on the Pacific Coast



MISCHA ELMAN, violinist, and VLADIMIR PADWA, pianist (left and right, respectively), with Prentice Duell, archaeologist, at the foot of the Pyramids in Egypt during their recent tour there.

NELSON EDDY took leave of Hollywood, where he has been completing another picture, after his January 6 broadcast for the Voice of Firestone series. His next Firestone radio program is to originate in New York. The baritone is on a tour which comprises concerts in more than forty American cities. (Photo © Bachrach.)

JOSEPHINE ANTOINE as Gilda in Rigoletto, a role in which she appeared at the Metropolitan Opera, following her debut as Philine in Mignon on January 4. (Photo by Wide World.)

LAMBROS DEMETRIOS CALLIMAHOS has been made director of the flute department of the Salzburg Mozarteum Academy for the season of 1936. Mr. Callimahos, a young Greek-American, was educated in United States and Europe. At present he is making a second tour of Europe, playing in Prague, Munich, Vienna, Milan, Zurich, Amsterdam, London, Stockholm, Berlin, Warsaw, Brussels, Madrid and Budapest. He plans a tour of America next season.

A GROUP ON THE SS. REX in December, en route from New York to Genoa. Left to right, Commander Tarabotta, Primo Carnera and Tito Schipa. (Photo by Caradossi.)

JOSEF HOFMANN, who recently returned from an extensive European tour, will give his New York recital on February 8 at Carnegie Hall. (Albert Petersen photo.)

MIRIAM MARMEIN, dance mime, in Corps de Ballet, a scene from her pantomimic mono-drama Career. Miss Marmein is including this number in a performance at Winsted, Conn., on January 27. (Photo by Soichi Sunami.)

EDWIN ORLANDO SWAIN was engaged to sing at the International Dinner given for representatives from twenty-four nations attending the internation conference of the National Federation of Women's Clubs at the Mayflower Hotel in Washington, D. C., on January 17. On December 4, Mr. Swain sang the part of Elijah in Mendelssohn's oratorio of that name in Chattanooga, Tenn. The contralto in the performance, Mary Ledgerwood, is an artist-pupil of Mr. Swain. He was also the soloist in Brahms' German Requiem, conducted by Dr. Wassili Leps, on December 10 at Providence, R. I.

CECIL LEESON has been engaged by Lucius Pryor for a tour of the Middle West during the month of July. Among recent engagements the saxophonist includes appearances at New York University and at Glen Ridge, N. J. Mr. Leeson is writing a book on composing and arranging for the solo saxophone. His arrangement of the Flight of the Bumblebee has just been published.

ELEANOR STEELE and HALL CLOVIS recently returned from a European tour, and are now making appearances in this country.

(See Inside Back Cover for Additional News Pictures)

ESPERANZA GARRIGUE
ART OF SINGING
METROPOLITAN OPERA HOUSE STUDIOS
1425 Broadway, N. Y. Phone PEnn. 6-2634

DE SALES SCHOOL OF SINGING
Regina A. De Sales, Soprano, President
Luther Mott, Bass-baritone, Director
10 rue Le Verrier, Paris VI, France
Telephone Danton 67.93

ARTHUR ALEXANDER
VOICE
By Appointment Only
400 East 57th St., New York
PLaza 3-8452 or Wickersham 2-9292

MRS. L. A. TORRENS
TEACHER OF SINGING
Studios:
Steinway Hall, 113 West 57th St., New York City
26 Gramercy Park, New York City
Telephone: GRamercy 5-6264

WALTER GOLDE
TEACHER OF SINGING
Studio: 113 West 57th St., New York City
Telephone: CIrcle 7-2433

ALBERT VON DOENHOFF
PIANIST—COMPOSER—TEACHER
251 West 102d Street, New York
Phone: ACademy 2-0057

WESTON GALES
COACH-ACCOMPANIST
Bayreuth-Breslau
Opera — Oratorio — Songs
German — Italian — French — English
25 Park Ave., New York CAledonia 5-1083

ROSE A. ZANG
PIANO—MEMORY TRAINING
THE SPEAKING VOICE
200 W. 57th St., N. Y. Tel. CIrcle 6-2694

BHUPESH GUHA
HINDU DANCER—TEACHER
Available for solo and group performances
200 West 57th St., New York CIrcle 7-7597

MME. ANITA RIO
SINGING TEACHER WHO SINGS
360 West 22nd Street, New York
Phone: CHelsea 3-6911

BROOKLYN SCHOOL OF MUSIC EDUCATION
Director—Carolyn M. Cramp, M.A., F.A.G.O.
854 Ocean Ave., Brooklyn, N. Y.
Tel. INgersoll 2-6132

BURNHAM-WRAGG PIANO SCHOOL
Thuel Burnham Russel Wragg
All branches of piano playing and keyboard harmony
Steinway Hall, 113 W. 57th St., New York

MRS. JOHN DENNIS MEHAN
Established in N. Y. City, 1901. Endorsed by 1500 artists in the musical world.
All vocal defects adjusted.
803-4 Carnegie Hall (Entrance 56th St.), N. Y.
Appointment by Telephone—CIrcle 7-1472

STUART ROSS
Coach-Accompanist
Accompanist to Rosa Ponselle for Ten Years
260 West End Avenue, New York
Telephone: SUsquehanna 7-5720

VERA B. McINTYRE
TEACHER OF VOICE
Hotel Ansonia, Broadway and 73rd St., New York
Telephone SUsquehanna 7-3300

NADIA REISENBERG
PIANIST
21 East 87th St., New York
Telephone ATwater 9-7193

RONALD MURAT
COMPOSER—VIOLINIST
of Juilliard School Faculty
601 Cathedral Parkway, N. Y. Tel. CA. 8-8852
Summer Studio at Haddam, Conn.

IRMA SWIFT
VOICE SPECIALIST: Private and class instruction—Courses at Hunter College—Radio classes with microphone technique.
166 West 72nd St., New York TRafalgar 8939

GUSTAVE L. BECKER
PIANIST, COMPOSER and TEACHER
Correlates the Essentials of Musicianship with Technic
Steinway Hall, 113 West 57th St., New York
Tel. COlumbus 5-9505

NORMAN JOLLIFFE
BASS-BARITONE
Teacher of Singing
Studio 171 W. 71st St., N. Y. TRafalgar 7-0553
15th Year Soloist Marble Collegiate Church

ITA KAY
CAREER COUNSELOR FOR MUSICIANS
200 West 57th St., New York City
Tel. Fordham 4-9539 or CIrcle 7-7597

CARTER HULL
PUBLICITY
Weekly mailing
Rates on application
107 Greenwich Ave., New York CHelsea 3-8892

ERNEST CARTER
COMPOSER - CONDUCTOR
115 East 69th Street
New York City
Telephone: RHinelander 4-8623

EDGAR SCHOFIELD
TEACHER OF SINGING
50 West 67th Street, New York
Telephone: ENdicott 2-9527

ALICE GARRIGUE MOTT
ART OF SINGING
The Riviera, 790 Riverside Drive, New York
Telephone: AUdubon 3-3748

DEZSO D'ANTALFFY
Composer and Organist
Radio City Music Hall
New York City

PAUL REIMERS
TEACHER OF SINGING
of Juilliard School Faculty
57 West 46th St., New York City
Telephone BRyant 9-1927

FRANCIS MOORE
PIANIST—TEACHER
169 East 78th Street, New York City
Telephone REgent 4-8226

PHILIP MITTELL
Teacher of Many Well Known Violinists
Editor, Mittell's Violin Classics
Studio: 50 W. 67th St., N. Y. ENdicott 2-3464

EUGENIE B. ABBOTT
TEACHER OF SINGING
51 West 70th Street, New York
Tel. SUsquehanna 7-1041

MARY DEWSON
DICTION
English—French—German—Russian—Italian
61 East 86th St., New York City

RETTA McKENNA-WEBNER
VOICE PRODUCTION
Radio—Concert Coach
Studio: 15 West 55th St., New York
Telephone COlumbus 5-6848

RAYMOND BAUMAN
PIANIST
Sherman Square Studios, 160 West 73rd St., New York TRafalgar 7-6700

ADOLF SCHMID
CONDUCTOR—ARRANGER
Hotel Park West, 35 West 64th Street
New York City

JOHN BRYANT ITELL
ARRANGEMENTS
ORCHESTRATIONS
1416 Steinway Hall, New York City
Telephone SHore Road 5-3588

EDGAR STILLMAN-KELLEY
COMPOSER-AUTHOR
Pilgrim's Progress,
Alice in Wonderland,
New England Symphony, etc.

F. W. RIESBERG, A.A.G.O.
Organist Sesquicentennial Exposition
Piano, Organ and Harmony Instruction
Studied under Scharwenka and Liszt
N. Y. School of Music and Arts, 310 W. 92nd St.
Tel.: SChuyler 4-4140
Personal Address: 601 West 140th Street
Tel.: EDgecombe 4-4819

EDOARDO PETRI
TEACHER OF SINGING
Metropolitan Opera House Studios
1425 Broadway, N. Y. Phone: PEnn. 6-2628

HANNA BROCKS
LYRIC COLORATURA SOPRANO
Concerts—Recitals—Instruction
Studio: 257 West 86th Street, New York
Phone: SUsquehanna 7-6625
Also Classes for Children

CARL M. ROEDER
TEACHER OF PIANO
Technique, Literature and Interpretation
Member of Faculty of the Juilliard School of Music. Director of Music in the Barrington School for Girls, also holding Summer Course there.
Studios: 607-608 Carnegie Hall New York.

Mme. FLORENCE LEE HOLTZMAN
VOICE—OPERA—CONCERT COACHING
Private Theater—217 East 64th St., New York
Telephone REgent 4-8025

EDWARD HARRIS
ACCOMPANIST—COACH
Concert and Radio Repertory for Singers
Studio: 111 East 37th St., N. Y.
Phone: LExington 2-5274

FRANCIS ROGERS
TEACHER OF SINGING
144 East 62nd Street, New York City
Member American Academy of Teachers of Singing

CLAUDE GONVIERRE
PIANIST-COACH
Dir. Piano Dept., Ash Institute of Music, Bklyn.
Studio: 170 E. 78th St., N. Y. REgent 4-1121
Personal Rep.: Sally Spence, Hotel Fairfax, N. Y.

VITALY SAKOUTA
TEACHER OF LANGUAGES
French and Russian
Coach of Opera Diction
54 W. 68th St., N. Y. C. SUs. 7-8908

SOLON ALBERTI
TEACHER OF SINGING
ACCOMPANIST
Coaching in Recital—Oratorio—Opera
Radio—Repertoires
161 West 54th St., New York CIrcle 7-5521

EDWIN ORLANDO SWAIN
Baritone and Teacher of Singing
157 West 79th Street, New York City
Telephone, SUsquehanna 7-1152

WILLIAM S. BRADY
TEACHER OF SINGING
Studio: 137 West 86th St. New York
Telephone: SChuyler 4-3580

EDWIN GRASSE
VIOLINIST, ORGANIST, COMPOSER
884 West End Ave., Cor. 103rd St., New York
Telephone: ACademy 2-0588
Will Accept Advanced Violin Pupils

Accredited Musical Courier Correspondents *

Foreign

ARGENTINA, S. A.
Buenos Aires: Jorge M. White, Paraguay, 1207.

AUSTRALIA
Sydney: Elizabeth Plummer, 4 Monaco Flats, Anderson Street, Double Bay.

AUSTRIA
Vienna: Dr. Paul A. Pisk, Schleifmuehlgasse 19, Vienna IV.

BELGIUM
Brussels: Sidney Vantyn, 108, rue Garibaldi.

CANADA
Calgary: Frederick Fraser, 419–13th St., N. W.
Halifax: A. Earle Giffin, 32 Mott St.
Montreal: J. Henri Goyer, c/o Mr. Victor Pager, 413 Power Bldg.
Saskatoon: Lyell Gustin, 512 Tenth St.
Toronto: Bernard Preston, 294 St. George St.
Victoria, B. C.: Alan A. Fraser, Seven Oaks.
Winnipeg: Archibald Cooper, 475 Elgin Ave.

CHINA
Shanghai: Vanya Oakes, Care American Express.

CUBA
Havana: Ricardo M. Aleman, Concordia Num 88.

CZECHO-SLOVAKIA
Prague: Gerth-Wolfgang Baruch, Za Hanspaulkou 6, Prague-Dejvice.

DENMARK
Copenhagen: Christian Leth-Nielsen, Nicolai Plads 5—4e.

EGYPT
Cairo: Gerhard Willner, 113, rue Kasr el Aini.

ESTHONIA
Tallinn: Nikolai Lopatnikoff, Reimani 17.

FINLAND
Helsingfors: Nikolai Lopatnikoff, Pension Central, Alexanderag. 46.

FRANCE
Paris: Irving Schwerké, 6 Square Leon Guillot, XV.

GERMANY
Berlin: Heinrich Franke, Suarez str. 41, Charlottenburg-5-Berlin.
Cologne: Adolf Spies, 569 Neusserstr.
Dresden: Elinor Janson, Reichs str. 13. Dresden A. 24, 'phone 45078.
Frankfort-on-Main: Hermann Lismann, Hermann Goering Ufer 82.
Hamburg: Edith Weiss-Mann, Alte Rabenstrasse 34, Hamburg 13.
Leipsic: Dr. Adolf Aber, Pestalozzistrasse 3.
Munich: Dr. Wilhelm Zentner, Grutznerstrasse, 6/1.

GREAT BRITAIN
Edinburgh: William Saunders, 15 Morningside Grove.
London: César Saerchinger, 14, Langham Place, W. 1.
Manchester and Liverpool: Norman Moorcroft, 218 Deane Road, Bolton, Lancashire, Eng.

GREECE
Athens: Frank Choisy, 60 Zoodohou Pighis.

HOLLAND
Amsterdam: Eveleth van Geuns, Olympiaplein Straat 39.

HUNGARY
Budapest: Alexander Jemnitz, V1, Bulyovszky Ucca 21.

IRISH FREE STATE
Dublin: M. F. Linehan, 37 Wellington Road.

ITALY
Florence: Dorothy Neville Lees, 24, via Foscolo.
Milan: Mary Tibaldi Chiesa, Via Petrarca 18.
Rome: Stella Saxton, Excelsior Hotel.

JAPAN
Tokyo: L. J. Fisher, 495 Itchome, Totsukamachi, Yodobashi-ku.

MEXICO
Mexico City: Verna Carleton Millan, Tabasco 242

MONACO
Monte Carlo: Sébastien Jaspard, La Vedetta, Escaliers Sainte-Devote, No. 3.

POLAND
Lemberg (Lwów): Alfred Plohn, Ul Tad. Holowki II.
Warsaw: S. Mateusz Glinski, Kapuscynska 13.

RUMANIA
Bucharest (III): Romeo Alexandrescu, 67, rue Aurel Vlaicu, et.1.

SPAIN
Barcelona: Baltasar Samper, Via Layetana 21, 2°
Madrid: José M. Franco, 5, General Arrando.

SWEDEN
Stockholm: Herman Glimstedt, Linnégatan 83.

SWITZERLAND
Geneva: Georges Perret, 27, Chemin de Miremont. 'Phone: 51.451.
Zurich: Josef Kisch, Splügenstrasse 4.

U. S. S. R.
Moscow: Miss Valentine V. Konin, Kabanikhin Per. 28, kv. 9, Moscow 56.

Domestic

ALABAMA
Birmingham: Alice Graham, 2101 Highland Ave.

ARIZONA
Phoenix: Montague A. Machell, 707 West Latham St.

CALIFORNIA
Los Angeles: Richard Drake Saunders, 5617 Hollywood Blvd., Hollywood, Calif.
San Diego: Helen Bagg, 1327 West Lewis St.
San Francisco: Constance Alexandre, 1865 California St.

COLORADO
Denver: Gustav Schoettle, 210 W. 13th Ave.

CONNECTICUT
New Haven: Elizabeth Kirjofsky, 117 Sheffield Ave.

DISTRICT OF COLUMBIA
Washington: George Sklar, P. O. Box 201.

GEORGIA
Atlanta: Mabelle S. Wall, Henry Grady Hotel.

INDIANA
Indianapolis: Herschell C. Gregory, 610 N. Lebanon St., Lebanon, Ind.

LOUISIANA
New Orleans: Ottilie Lambert, 2036 Napoleon Ave.

MAINE
Portland: Sylvia Rowell, 163 Neal Street.

MARYLAND
Baltimore: Gustav Klemm, 920 St. Paul St.

MASSACHUSETTS
Boston: Alexander Williams, The Boston Herald.

MICHIGAN
Ann Arbor: Alan McLean Taylor, 224 E. Maumee St., Adrian.
Detroit: Ruth C. Brotman, 2656 Calvert Ave.
Grand Rapids: Helen Baker Rowe, 119 Prospect Ave., N. E.

MINNESOTA
Duluth: Carl B. Costello, The Duluth Herald, 424 West First St.
Minneapolis: Earle G. Killeen, U. of Minnesota.

MISSOURI
Joplin: H. D. Robards, 203 North Moffet.
Kansas City: Mrs. Paul C. Barbee, 3539 Central St.
St. Louis: Oscar Condon, 1004 Olive St.

NEBRASKA
Omaha: Jean P. Duffield, 5107 Underwood Ave.

NEW JERSEY
Trenton: Miss Elma Lawson Johnston, 8 Atterbury Ave.

NEW YORK
Binghamton: Irene Smith, 562 Chenango St.
Buffalo: Louise H. Marvin, 254 Highland Ave.
Rochester: Gardner Read, Eastman School of Music.
Syracuse: Harold L. Butler, Syracuse University.
White Plains: Edna Horton, 27 Knollwood Park.

OHIO
Cincinnati: Marie Dickoré, 2719 Clifton Ave.
Cleveland: Rosa H. Widder, 1740 Coventry Rd.
Columbus: Harold G. Davidson, 2123 Iuka Ave.

OKLAHOMA
Oklahoma City: Mrs. Frances Potter Hauser, Shrine Auditorium.

OREGON
Portland: David Piper, 702 Studio Bldg.

PENNSYLVANIA
Philadelphia: Margaret M. Coddington, 1808 Florence Ave.
Pittsburgh: Ralph Lewando, 121 Elysian Ave.
Reading: Mrs. Raymond W. Albright, 1524 Palm St.

RHODE ISLAND
Providence: Blanche N. Davis, 8 Hamilton St.

TEXAS
El Paso: Mrs. Hallett Johnson, 1311 Montana St.
Fort Worth: E. Clyde Whitlock, 1100 W. Cannon St.
Houston: Katherine B. Morgan, 1117 Jackson Blvd.
San Antonio: Mrs. Stanley Winters, 511 Avenue E.

VIRGINIA
Richmond: John George Harris, 703 Mutual Bldg.

WASHINGTON
Seattle: John Hopper, 5646 Brooklyn Ave.

WISCONSIN
Milwaukee: Justin McCarthy, 1227 No. Cass St.

**See first editorial page for list of other representatives.*

WHOLE NO. 2883
VOL. CXII—No. 4

Published weekly October to May inclusive, monthly June, July, August and September by Musical Courier Company, Inc., 113 West 57th Street, New York. Entered as Second Class Matter January 8, 1883, at the Post Office at New York, N. Y., under the Act of March 3, 1879. Price 20 cents. Yearly subscriptions $3.00—Europe $4.50—Canada $4.00.

FIFTY-SEVENTH YEAR

GEORGE **COMPTON**
TEACHER OF SINGING
COACHING FOR RADIO
160 W. 73rd Street New York City
SUsquehanna 7-4136

RICHARDSON **IRWIN**
TEACHER OF SINGING
55 Tiemann Pl., N. Y. C. Tel. MOn. 2-9469

LUCILE **COLLETTE**
Concert Violinist—Pianist
Instruction Isidor Philipp Exponent
11 W. 69th St., N. Y. C. SU. 7-8450

ANGEL AGNES **DONCHIAN**
VOICE CULTURE
Hudson View Gardens, 183rd St. & Pinehurst Ave., Tel. WAds. 3-7800. Studio: 1013 Carnegie Hall, N. Y.

EDWIN McARTHUR
COACH—ACCOMPANIST
350 West 57th St., New York Circle 7-2178

VLADIMIR **PADWA**
Pianist—Accompanist—Teacher
Accompanist for MISCHA ELMAN
Apt. 8A, 246 W. 73rd St., N. Y. C. Tel. Sus 7-6364

MAUD **KEY SHELTON**
Soprano
CHICAGO GRAND OPERA
825 Orchestra Hall Bldg. Chicago, Ill.

ACTING TAUGHT **SINGERS**
Thorough Stage Training—Moderate Rates
Plays Directed and Produced by FAY BAKER
League of the Allied Arts Studios, 939 8th Ave., N. Y. C.

TITO **XIRELLI**
OPERA AND CONCERT BARITONE
1416 Steinway Hall New York City

FRED **BULDRINI** VIOLIN
Member of the AMATI TRIO
CONCERTS—RECITALS
2346-86th St., Jackson Heights, N. Y.
Phone HAvemeyer 9-2373

A. VERNE **WESTLAKE**
"FORTNIGHTLY" MUSICALES—IMPROVISATION
Advanced Thought in Piano Technique in its Relation to Colorful Interpretation. Classes visited by appointment. 57 West 58th St., N. Y. Tel. PLaza 3-8582.

BERNHARD STEINBERG
TEACHER OF SINGING
Voice Development. Song Coaching, Radio, Stage. Booking Agency Connection. Auditions Free.
Phone Afternoons, CIrcle 7-5420. 205 W. 57 St., N.Y.

SAMUEL **MARGOLIS** VOICE CULTURE
152 West 57th Street, New York
(Adj. Carnegie Hall) Tel. COlumbus 5-9155

MR. and MRS. HENRY HOLDEN **HUSS**
Joint Recitals—Piano and Voice Specialists
Studio: 804 Steinway Bldg., 113 W. 57th St., N. Y.
Tel.: COlumbus 5-9841
Add. 144 E. 150th St., N. Y. Tel.: MOtt Haven 9-0363

THE **WHITNEY** ENSEMBLE
Mgt. NBC Artists Service

Mr. and Mrs.
HERMAN DEVRIES
TEACHERS OF SINGING
Add.: Congress Hotel, Chicago. Har. 3800

ELEANOR HALL
STEELE—CLOVIS
SOPRANO *TENOR*
JOINT RECITALISTS
Management: Richard Copley
113 West 57th Street New York City

HAZEL **GRIGGS**
PIANISTE-TEACHER
160 E. 63rd St., N. Y. REgent 4-7859

WALTER SPRY
PIANIST and TEACHER
Converse College School of Music, Spartanburg, S. C.

SCHUBERT TRIO
Concerts—Recitals—Instruction
Violin, Bertha Shultz; Cello, Constance Veitch; Piano, Olga Sapio.
107 Riverside Drive, N. Y. C. ENdicott 2-8066

SERGEI TARNOWSKY
PIANIST-TEACHER
STUDIO: 75 East Division St., Chicago, Ill.
Tel. Delaware 8594

GIACOMO BOURG
TEACHER OF BEL CANTO
Leading Baritone Imperial Opera, Vienna
Scholarships for Gifted Young Artists
160 West 73rd St., N. Y. C. Tel. TRaf. 7-6700

ALMA **WITEK**
VIOLINIST
Concerts & Recitals
INSTRUCTION
Faculty member, Academy of Allied Arts.
Tel. SChuyler 4-1216 349 W. 86th St., N. Y.

Mildred **DILLING**
HARPIST
Management: Haensel & Jones, Steinway Hall, N. Y.
Studio: 400 East 52nd St., N. Y. PLaza 3-8717

JEAN BUCHTA, Mus.B.
Teacher of
PIANO AND PRACTICAL HARMONY
Special Courses for Laymen
200 W. 55th St., N. Y. CIrcle 7-7615 or CIrcle 7-2008

GEORGE ANSON
PIANO
School of Music
Illinois Wesleyan University, Bloomington, Ill.

PIETRO A. YON
ORGANIST
Carnegie Hall, New York City Circle 7-0951

EDWARD **COLLINS**
Pianist—Composer—Conductor
303 Kimball Building Chicago, Ill.

HARRIET FOSTER
CONTRALTO—VOICE and COACH
140 East 52nd Street, New York City
Telephone: Wickersham 2-5537

MINNETTA RIGGS GREENWELL
Accompanist-Coach—Assisting Artist for late Evan Williams and other famous artists.
1400 Lake Shore Drive, Chicago. Tel. Whitehall 4180

ETHEL GLENN HIER
COMPOSER-PIANIST-TEACHER
Ensemble Classes
205 W. 57th St., New York CIrcle 7-5175

HANNA BUTLER
Art of Singing
512 Fine Arts Building Chicago, Ill.

JOAN PEEBLES
CONTRALTO
Opera — Oratorio — Concert
1416 Steinway Hall New York City

ARPAD SANDOR
COACH
PROGRAM BUILDING FOR RECITALS
136 W. 55th St., New York Phone: CIrcle 7-6364

GEORGES **MIQUELLE**
Cellist
Orchestra Hall Detroit, Mich.

LUCILE **DRESSKELL** MILES
VOICE — VIOLIN — VIOLA D'AMORE
"A Different Program"
511 W. 113th St., N. Y. C. MOnu. 2-9014

HARRIET CASE
TEACHER OF SINGING
1625 Kimball Bldg., Chicago, Ill.
Har. 4868 Drexel 5890

CECILE de HORVATH
PIANIST
(*Baldwin Piano*)
418 Fine Arts Bldg., Chicago

VITALY SCHNEE
PIANIST—TEACHER
2052 North Lane Court, Chicago, Ill.
Phone Div. 6223

EMILY ROOSEVELT
SOPRANO
Mgt. Richard Copley, 113 W. 57th St., New York

RUTH **SHAFFNER**
SOPRANO—Soloist St. Bartholomew's Church
904 Park Ave., N. Y. BUtterfield 8-8411

MAX JACOBS *Violinist-Conductor*
TRENTON SYMPHONY ORCHESTRA
1013 Carnegie Hall, New York City

LUISA **MONTEZ** CONTRALTO
Interpreter Authentic Spanish-American Folk Songs of Early California. Costume Recitals
200 West 57th St., New York City

Mme. Melanie GUTTMAN-RICE
VOCAL INSTRUCTOR—Special courses for practical use in the theory and psychology given to teachers of singing.
370 Central Park West, N. Y. C. Riverside 9-3259

HENIOT LEVY
PIANIST
KIMBALL HALL CHICAGO, ILL.

ALFRED **BOYCE**
TEACHER OF SINGING
128 W. 80th St., N. Y. C. CIrcle 7-7290

MADELENA **PALTENGI**
LYRIC SOPRANO
Songs of Latin America, France and Russia, in native costume
160 W. 73rd St., N. Y. Tel. TRaf. 7-6700

LUDWIG JUHT
CONTRABASS SOLOIST and TEACHER
Member Boston Symphony Orchestra
Concert Mgt. Bertha Wells, 127 Newbury St., Boston

OTTO LUENING
COMPOSER—CONDUCTOR
Chairman Music Division Bennington College, Bennington College, Bennington, Vermont

ETTA **HAMILTON MORRIS**
President New York Federation of Music Clubs
102 Pierrepont St., Brooklyn, N. Y. Tel. MAin 4-6935

MAURICE MATTESON
Director CAROLINA FOLK SINGERS
University of South Carolina, Columbia, S. C.

TOLLEFSEN TRIO
Piano—Violin—Cello
CONCERTS—INSTRUCTION
946 President St., Brooklyn, N. Y. STerling 3-3730

IDA HAGGERTY-SNELL
SCIENTIFIC VOICE PLACEMENT
Franz Liszt Academy of Musical Arts, Baltimore Pike, Wawa, Pa.

MARCELLA GEON
PIANIST—TEACHER OF PIANO AND VOICE — OPERALOGUES
Studio: 160 W. 73rd St., N. Y. Tel. TRafalgar 7-6700

MME. CLAY-KÜZDÖ
VOICE SPECIALIST
Free Auditions—Scholarships
21 West 95th St., New York RIverside 9-0141

KATE S. CHITTENDEN
PIANOFORTE—REPERTOIRE—APPRECIATION
The Wyoming, 853 Seventh Ave., (55th St.)
CIrcle 7-5329

CESARE STURANI
COACH
Hotel Ansonia, New York City
Phone: TRafalgar 7-8770

CLARENCE DICKINSON
CONCERT ORGANIST
Organist and Director, The Brick Church and Union Theological Seminary. Director of the School of Sacred Music of Union Theological Seminary. 412 Fifth Ave., N. Y. C.

CONSTANCE **BEATUS**
SOPRANO
1412 Steinway Hall, New York City

VERA WEIKEL
SOPRANO
Representative: Joseph Rehber
10 West 55th St., N. Y. C. COlumbus 5-5146

HELEN LANIER
SOPRANO
Mgt. Richard Copley, 113 West 57th St., New York

LEOPOLD TSCHARNA
NASCHATIER
Basso *Joint Recitals—Instruction* *Pianist*
62 Riverside Drive, N. Y. C. SUsquehanna 7-6728

SIBYL SAMMIS Mac DERMID
SOPRANO PUPILS ACCEPTED
SHERMAN SQUARE STUDIOS
160 W. 73rd St., N. Y. C.
Tel. TRafalgar 7-6701 and ENdicott 2-0748

SUE **HARVARD**
SOPRANO
Marble Collegiate Church, New York City
Address: 1412 Steinway Hall, New York City

AMERICAN ACADEMY OF DRAMATIC ARTS
America's Leading Institution for Dramatic Training
Catalog describing all courses from Secretary
Carnegie Hall, New York City

Trinity Principle Pedagogy
MUSICIANSHIP
SIGHT SINGING { not "do re mi" / not numbers / not intervals
Working knowledge in three months course.
EFFA ELLIS PERFIELD
103 East 86th St. (at Park Ave.) N. Y. C.

DALCROZE SCHOOL OF MUSIC
PAUL BOEPPLE, Director
ALL BRANCHES OF MUSIC
9 East 59th Street New York

Pierre **LUBOSHUTZ** Genia
PIANISTS — ACCOMPANISTS
Studios: 120 West 70th St., New York City Telephone ENdicott 2-7652

INSTITUTE OF MUSICAL ART
OF THE
JUILLIARD SCHOOL OF MUSIC
Ernest Hutcheson, Dean Oscar Wagner, Assistant Dean
A school for serious students. Courses in all branches of musical education. The four-year course in Public School Music leads to the degree of Bachelor of Science with Major in Music.
Catalog sent on request.
120 Claremont Avenue New York City

ZOELLNER SCHOOL OF MUSIC
Founded by ZOELLNER STRING QUARTET
Amandus Zoellner, Dir.
2104 S. Western Ave., Los Angeles, Calif.

LAWRENCE COLLEGE CONSERVATORY OF MUSIC
APPLETON, WISCONSIN
Courses in Piano, Voice, Violin, 'Cello, Organ, Theory, Public School Music and Choir Directing leading to Bachelor and Master Degrees.
CARL J. WATERMAN, *Dean*

SECOND SEMESTER OPENS FEBRUARY 4
Bachelor of Music, Master of Music Degrees, Artist Diploma
Public School Music Course in conjunction with Western Reserve University
The Cleveland Institute of Music
BERYL RUBINSTEIN, Director 2605 Euclid Avenue, Cleveland, Ohio

MU PHI EPSILON
National Music Honor Sorority
National President: BERTHA M. KING, Minneapolis, Minn.
NATIONAL CLUB HOUSE
333 Central Park W., Apt. 33, New York
Telephone RIverside 9-9332
EDNA M. WERDEHOFF, Mgr.

Westminster Choir School
Training choral conductors for the church, civic chorus, school and college
JOHN FINLEY WILLIAMSON, *President* PRINCETON, N. J.

MOOR DOUBLE KEYBOARD PIANO
NEW ENGLAND CONSERVATORY BOSTON
SUITE 717, 30 ROCKEFELLER PLAZA NEW YORK

Vol. CXII, No. 4
Whole No. 2883

MUSICAL COURIER

Weekly Musical Newspaper Established 1880

New York, Saturday, January 25, 1936

Copyright, 1936, by The Musical Courier Co., Inc.

Klemperer Returns to Lead Los Angeles Symphonic Forces

Recitalists in California City Include Szigeti, Grete Stueckgold and Others—Women's Chorus Appears

By RICHARD DRAKE SAUNDERS

LOS ANGELES.—The return of Otto Klemperer to the leadership of the Philharmonic Orchestra was signalized by a sold out house at the first concert on January 9. The program was in accordance with Klemperer's customary musicianly ideals. A prolonged and vociferous ovation bore testimony to the sincere admiration and esteem in which Klemperer is held.

The orchestra never plays better than under Klemperer's baton, for he has the tremendous personality and dominant leadership which can weld the orchestra into a single, huge instrument, and play upon it with the utmost flexibility and skill.

His power and vitality were never more apparent than in his interpretation of the Brahms first symphony. Its dynamic energy evolved with steadily increasing might to an overwhelmingly grandiloquent climax, its dramatic suspense retained with omnipresent assurance. Sylvain Noack and Anthony Linden contributed the violin and flute solos respectively with hauntingly beautiful effect in the second movement, while the clarinet solos of Pierre Perrier were of lovely quality and timbre.

A vivid musical portrayal of Strauss' Death and Transfiguration was of almost equal power and strength. In Klemperer's hands the tone poem became a musical spectrum that glowed with a rapid succession of colors until at last the combination of all produced the fierce white light so nobly revealed in the concluding measures.

The Mozart G minor symphony was touched with the brush of romanticism, perhaps a questionable departure from its customary delicate austerity, but compensatory in its emotional appeal. The program began with Weber's overture to Der Freischütz.

The Noack String Quartet gave their first recital of a scheduled four this year, in the music room of the Pacific Institute of Music and Art, on January 10. Standing room only was available to late comers. Messrs. Sylvain Noack, first violin, Jack Pepper, second violin, Sven Reher, viola, and Kurt Reher, cello, were assisted on this occasion by Emile Ferir, violist, and Mme. Julia Bal de Zuniga, pianist.

The Quartet displayed a particularly fine ensemble, sustained with perfect intonation and artistic musicianship. Finesse of shading marked the Beethoven quartet (Op. 74). The Spanish idiom was admirably expressed in Turina's Scene Andalouse for viola, piano, and string quartet, the music appearing a prolongation of Albeniz. The Mozart G minor quintet concluded the program, its performance notable for the exquisite enunciation of the movement for muted strings.

SZIGETI ACCLAIMED

Joseph Szigeti appeared in violin recital on the Coleman Chamber Concert Series at the Pasadena Community Playhouse on January 12. As usual in this series, a large deputation from the Los Angeles musical coterie was present. Szigeti's program and performance called forth considerable discussion. The Beethoven G minor sonata was followed by the formidable Bach C major sonata for violin alone, which Szigeti delivered with clearly stressed accents. Ravel's Piece en forme d'Habanera won decided acclaim, as did the Russian Dance from Stravinsky's Petrouchka. Szigeti's

(*Continued on page* 16)

Bucharest Hails Orchestra and Fine Array of Soloists

Georgesco and Others Conduct—Cortot, Arrau, Milstein and Cassado in Recital—Foreign Guests at Rumanian Opera

By ROMEO ALEXANDRESCU

BUCHAREST.—November and December witnessed accelerated movement in the musical life of this capital. The Philharmonic Orchestra gave nine concerts, six of which were conducted by George Georgesco, the others by Ionel Perlea, Alfred Alessandrescu and Nonna Ottescu.

Georgesco played among other things, symphony in E flat (Mozart) fifth symphony (Beethoven), The Waltz (Ravel), La Mer (Debussy), Triana, Navarra (Albeniz-Arbos). In this series of concerts, Cortot gave a magnificent interpretation of the Franck Symphonic Variations and the Schumann piano concerto and Wilhelm Kempff, interesting for his researches in matters of sonority, played the Beethoven C minor, G major, and E flat concertos.

Other soloists in the series were Adolf Busch, violinist, in the Beethoven concerto; Wanda Luzzato, young and talented Italian violinist, in the Mendelssohn concerto; Claudio Arrau, pianist, in the Liszt E flat and Strauss' Burlesque; Cassado, cellist, in the Haydn concerto; Serkin, pianist, in the Beethoven G major; and finally, the Sgambati piano concerto played by Ornella Santoliquido, brilliant interpreter of modern Italian music.

GUEST CONDUCTORS

Ionel Perlea, artistic director of the Bucharest Opera, conducted a concert at which he presented his latest orchestral composition, Variations on an Original Theme—a solid and vigorous work. Alfred Alessandrescu, first orchestra conductor at the Opera, conducted a concert at which he interpreted suite for orchestra, a deeply inspired, perfectly constructed, and richly orchestrated opus by George Enesco. Nonna Ottescu, Rector of the Bucharest Royal Academy of Music, conducted the pre-Christmas concert, presenting for the first time, excerpts from his *opera buffa*, Dela Matei Citire, the pieces giving a savory foretaste of what is to be expected when the opera itself is mounted. Tenor Dinu Badescu and soprano Evanthia Costinescu sang the vocal parts remarkably well.

VIRTUOSOS APPLAUDED

Among the recitals, Cortot's was a veritable triumph. His poetic charm, acute intelligence, and nobility of thought, caused his large audience to shower him with applause. He interpreted works of Chopin and Schumann. Claudio Arrau won much approval in his recital of Handel-Brahms and Schumann. Milstein gave two concerts in Bucharest: one with the Radio Orchestra, under Alessandrescu, the other with M. Mitmann. His greatest success was with the Glazounoff and the Tschaikowsky concertos, in which he disclosed his surprising virtuosity and brio. Cassado's cello recital was a beautiful demonstration of that artist's mastery and musical comprehension. The Bach D minor suite was played with rare purity of expression and finish.

OPERATIC DOINGS

Toti dal Monte, Italian soprano, won warm applause for her *bel canto* and animated impersonation of Rosina in The Barber of Seville (Rossini). Montesanto, Italian baritone, had praise for his Figaro; Niculescu Basu, a singer of large voice and histrionic ability, did an excellent Don Basilio; M. Oprisan made a delightful Bartolo.

Rigoletto enjoyed a special performance in which Desi Halban Kurz, Austrian soprano, as Gilda, was strongly appreciated.

Amsterdam Shows Response To Vivaldi-Bach Program

Mengelberg Gives Bach-Vivaldi Program—Berlioz' Romeo and Juliet Fails to Impress—Casals, Yvette Guilbert, and Kolisch Quartet Win New Laurels

By EVELETH VAN GEUNS

AMSTERDAM.—Among recent offerings at the Concertgebouw, a Vivaldi-Bach program was an outstanding novelty. To some listeners, such a large dose of the classics may be rather frightening, but as there was as much to see as to hear in this particular case, interest was provided for all.

Bach's *concerti* for two, three, and four pianos being forthcoming, the necessary concert grands were lined up on the stage, with the string orchestra grouped behind them in such a way that a person near whom I sat was moved to remark that it looked more like an airport than a concert.

The beautiful concerto in C minor, for two pianos (orginally intended for violin and oboe) opened the program, the concerto for four pianos being preceded by Vivaldi's Concerto Grosso, of which it is an arrangement. As it would quite fill up my article to list all the soloists (there were eight, four at the pianos, and four violins for the concerto grosso) let it suffice to say that each one enacted his part with fine musicianship and that Willem Mengelberg's conducting was skillful and fine.

BERLIOZ' ROMEO

An evening concert was devoted to Berlioz' Romeo and Juliet in its entirety. With all due respect for the enormous amount of work behind the finely drilled chorus, the excellent soloists, and Mengelberg's never failing genius, one listener at least found it impossible to give undivided attention to this lengthy creation of the French master. In spite of the lovely parts that disclosed themselves, the work is too heterogeneous in character entirely to delight modern ears. It is one of those things about which the concert-goer can say, "I have heard it" and then give a sigh of relief that the operation does not have to be repeated.

VARIED CONCERTS

At the Music Lyceum, Jan Smeterlin enthralled a packed hall with an all-Chopin matinee, while Vico la Volpe, gifted young Neapolitan pianist, delighted a throng in the Concertgebouw recital hall, the program comprising works of Bach, Schumann, Ravel, Albeniz, and Chopin. An orchestral afternoon was a sold-out affair and Edward van Beinum, who conducted, as well as Frederic Lamond, who did a masterly performance of Beethoven's fifth piano concerto, were enthusiastically acclaimed. The same day Yvette Guilbert gave of her incomparable and ageless art at the Music Lyceum.

CASALS MAGNIFICENT

Pablo Casals, in recital at the Concertgebouw, was the same genius of the cello he has always been, and lifted his hearers to high spheres with his immaterial art. Beethoven's sonata (op. 102), as given by Casals and his perfect piano partner Otto Schulhoff, was a gem of purest beauty, not to mention works of Schumann, Röntgen, and Bach, which were also done.

KOLISCH QUARTET SCORES

The Kolisch Quartet played Mozart, Bartok, and Schubert at the Concertgebouw, bringing keen pleasure with their fine tone, ensemble, and musicianship.

Portland Players Mark Jubilee

Twenty-fifth Year of Oregon Orchestra Formally Observed—Van Hoogstraten Leads Local Premiere of Tansman Work—Grete Stueckgold Hailed as Soloist

By DAVID PIPER

PORTLAND, ORE.—The Portland Symphony Orchestra's silver jubilee was formally observed in the Auditorium on January 12, with a grand reunion of those who have actively assisted in furthering the orchestra's welfare during the past quarter century. The program was a repetition of that given in the old Marquan Grand Theatre on November 12, 1911, the first in the orchestra's history. It consisted of Dvorak's New World Symphony, the Intermezzo Elegante from The Tales of Hoffmann, Gillet's Entr'acte Gavotte, the familiar Bach Air and Massenet's Neapolitan Scenes. This was considered substantial fare in the days of the orchestra's youth, though only the Dvorak and the Bach are still in the orchestra's active repertoire.

John A. Laing, vice-president of the symphony society, delivered a short address during the intermission, felicitating the players for their years of devoted service, and the members of the audience for their constant encouragement and support. Robert A. Millard, Burt L. Brown, George E. Jeffery, J. F. N. Colburn, Ferdinand Konrad and F. Brickell, the only present-day members of the orchestra who took part in the original concert, were presented with scrolls. Willem van Hoogstraten spoke briefly and called upon Carl Denton and Harold Bayley, his predecessors as conductors of the orchestra, to rise and take bows. Mr. van Hoogstraten also called upon members of the audience who attended the original concert to rise.

MONTE CARLO BALLET

Col. de Basil's Monte Carlo Ballet, giving a single performance here January 11, attracted the largest audience the Auditorium has housed this season. The city's balletomaniacs, to the number of about 4,500, turned out in full force to pay homage to the troupe, which was brought here by Helen Gorham of Seattle. Two of the company's spectacular ballets, Union Pacific and Scheherazade, were presented.

STUECKGOLD WITH ORCHESTRA

Grete Stueckgold triumphed on the occasion of her first appearance here on January 6, as soloist with the Portland Symphony Orchestra. Mme. Stueckgold's exquisite voice, her striking appearance, her ingratiating stage manner, not to mention her never-failing smile, completely won her audience. She sang Agatha's Prayer from Der Freischütz, Hugo Wolf's Mignon, Richard Strauss' Morgen and Johann Strauss' Voce di Primavera.

Willem van Hoogstraten, adding impetus to his campaign to bring more modern scores to the attention of his followers, matched Mme. Stueckgold's triumph with a sensation of his own. This was the suite of Alexandre Tansman's four Polish dances,

(*Continued on page* 6)

Toye Resigns as Covent Garden Head

LONDON.—Geoffrey Toye has announced his resignation as managing director of the Covent Garden Opera Company. His decision was based, according to a statement by Mr. Toye, on "differences of opinion between the directors and myself with regard to questions of policy, management and financial control." Sir Thomas Beecham, now in New York, holds the posts of artistic director and chief conductor, and is being assisted by the financial committee in arranging the business policies of the institution. He has also engaged a number of artists for the coming spring season. It is considered possible that the post of managing director will be abolished. Under Mr. Toye's direction, the equipment of the opera house had been considerably renovated, and in general the financial condition of Covent Garden is reported to be in a better shape than for many years. N. T.

Cleveland Orchestra and Chorus Heard in Mahler's Monumental Second Symphony

Rodzinski Leads "Resurrection" Score with Success—Rudolph Ringwall Presents Weingartner Orchestration of Hammerklavier Sonata—Women's Ensemble in Debut

CLEVELAND, O.—Artur Rodzinski ushered in the New Year with a lavish production of Mahler's gigantic second symphony on January 2 and 4. This reviewer was perhaps too overwhelmed by the colossal beauties of the score to express an evaluation of its contents. But it must be said, that Dr. Rodzinski surpassed himself in the exposition and interpretation of this composition of epic grandeur. He absorbed its musical content to the full and succeeded in painting its rich and luscious colors with the hand and heart of a master. He was at all times in full command of all his forces; and the fine chorus of 300 voices, expertly trained by Griffith Jones, blended magnificently with the Resurrection music of the last movement. The orchestra gave a magnificent account of its virtuosity, stimulated, as it was, by the inspiring suggestive power of its leader. The solo parts were finely sung by Alma Babb, soprano, and Nevada van der Veer, contralto. When the audience stood up and cheered Rodzinski seemed overwhelmed and endeavored to transfer the bravos to his cohorts, bidding orchestra and chorus rise repeatedly.

RINGWALL CONDUCTS

The eleventh pair of concerts was entrusted to the associate conductor Rudolph Ringwall, Dr. Rodzinski enjoying a fortnight's respite from his conductorial duties. As is his custom, Mr. Ringwall selected music not previously heard at these concerts and succeeded in bringing interesting material to hearing. Foremost in importance was Weingartner's orchestration of Beethoven's great Hammerklavier Sonata, which in part, lent itself surprisingly well to orchestration. An amusing overture by Cherubini to Ali Baba, an opera now quite extinct, even in name; Sinfonietta for strings by the young contemporary Swedish composer, Lars Erik Larsson, proved to be pleasing novelties. Of larger import were the Psyche and Eros suite of César Franck and Berlioz's stirring Roman Carnival overture which closed this concert.

With Mr. Ringwall at the helm, the Cleveland Orchestra is giving the first six concerts in its educational series in cooperation with the board of education of the city and its suburbs. At least twelve thousand children from the fifth and sixth grade, as well as junior and senior high school students will hear programs containing music by Franck, Bizet, Debussy and Berlioz in the French series. The women's committee of the orchestra is cooperating in this endeavor of building future audiences for symphonic music.

WOMEN'S ORCHESTRA IN BOW

The Women's Little Symphony, a group of forty young girls under the direction of Ruth Sandra Rothstein, has made its initial bow at the Little Theatre of Public Hall, where a large and friendly audience was on hand to encourage their earnest endeavor. Opening the program with Mozart's overture to the Marriage of Figaro which sounded quite merry, they indulged in music by Haydn, Debussy's Children's Corner, Mendelssohn's nocturne from a Midsummer Night's Dream and the Strauss Künstlerleben Waltz. A second concert is scheduled for March.

Under the Federal Music Project several units have been formed and are already operating with good results. The light opera organization under the leadership of Handel Wadsworth is preparing the Mikado and Chimes of Normandy, while Rudolph Schueller is at work on Hansel and Gretel with the cooperation of his Friends of the Opera group and a symphony orchestra of fifty. Josef and his Brethren by Mihul, will also be performed in concert form.

ALICE CHALIFOUX APPEARS

An interesting harp recital was presented by Alice Chalifoux, graduate of the Curtis Institute and member of the Cleveland Orchestra, at Samuel Mather Hall ably assisted by Maurice Sharp, flute and Carlton Cooley, viola.

At Steinway Hall, the Fortnightly Musical Club presented an all-Bach program, arranged by Mrs. Albert Riemenschneider. Three organ chorales from the Orgelbuechlein were played on the new Hammond Electric Organ by Thelma Merner; The B minor violin sonata was offered by James Caesar; Marie S. Kraft sang Drei Geistliche Lieder and the concerto in C minor for two pianos was played by Ruby Carroll and Eunice Badstuber in Harold Bauer's arrangement.

R. H. W.

Portland Orchestra Marks Anniversary

(*Continued from page 5*)

given its local premiere. Schumann's fourth symphony and the finale from Die Walküre completed the program.

MESSIAH SUNG

Only one musical attraction of any importance, the annual presentation of The Messiah in the Auditorium, December 29, took place during the holidays. In this performance Mr. van Hoogstraten and the orchestra were capably seconded by a chorus of over 500 voices recruited from the city's churches.

Considerable interest centered on the first recital given here in ten years by Alfred Keller, former concertmaster of the Portland Symphony Orchestra. The recital was presented in the Neighbors of Woodcraft Auditorium on January 14 under the Reynolds-Jones management. Mr. Keller returned to the city last fall from Cincinnati, where he had served as leader of the second violin section of the symphony orchestra. He rejoined the Portland orchestra upon his return. The January 14 affair was a joint recital with Lillian Pettibone, pianist.

Community Music Schools Open Financial Drive

The Community Music Schools Campaign opened formally on January 20 at a meeting at the MacDowell Club, New York. This represents a joining together of several groups in the New York Association of Community and Settlement Music Schools, Inc. It is the first time in the history of these schools that they have banded in an effort to raise funds. The association includes the Bronx House Music School, the Brooklyn Music School Settlement, Christodora House Music School, Greenwich House Music School, Music School of the Henry Street Settlement, Music School Settlement, Yorkville Music School, Turtle Bay Music School, and, as associate members, Hartley House Music School and Neighborhood Music School.

It is the purpose of the Settlement Music Schools to stress the educational and recreational value of music, and they are concerned particularly with the social welfare of the students. The end that they strive to attain is not training of genius but rather producing audiences of greater understanding. A pamphlet, entitled Beyond the Dead End, has been issued. Its first reading matter begins, "A tenement on a dead-end street of the lower East Side . . . that was Peter Angelo's home." The text briefly sketches the need of intelligent direction for children in such districts, and how the music schools may do a great part in giving them a useful education. The work in the music schools is outlined, with illustrations of students and classes, and endorsements of prominent artists and public men are quoted.

Chicago City Opera Announces Gala Performance

Madam Butterfly with Edith Mason in the title role is announced for a benefit gala performance on January 31 by the Chicago City Opera Company (Paul Longone, general director).

Deering and Koutzen Giving Three New York Recitals

Henri Deering, pianist, and Boris Koutzen, violinist, are giving three joint recitals in Steinway Hall, New York. The first took place on January 21 and the others are scheduled for February 23 and March 24.

PIERRE MONTEUX

Monteux to Hold Orchestral Classes in Paris

Pierre Monteux, French conductor, is planning a continuation of his orchestral school in Paris this coming May and June. He started this educational work a number of years ago, and many pupils from all over Europe have been studying under his direction each summer. His Paris Symphony Orchestra is the media used in order that entrants may have the advantage of directing a complete orchestra. Sixteen rehearsals are held at which each pupil takes the baton for twenty minutes, all under the supervision of Monteux who makes corrections and suggestions. Sixteen one-hour private lessons are given each person by Monteux in which score reading, and the technic of conducting all types of music are fully covered. Monteux is directing this school for the benefit of young people both in this country and Europe who want the actual experience of orchestral conducting, and what extra funds are left over after paying the musicans, goes to the benefit of the orchestra itself.

A final concert will be given at the close and be conducted by the pupils showing the most talent in orchestral work. The concert is to be reviewed by the Paris music critics. Diplomas are awarded to those pupils whom the orchestra chooses as being efficient to receive such awards.

Committees Named to Prepare Metropolitan Popular Season

Announcement of committees to consider preliminary plans for a supplemental season of opera at popular prices at the Metropolitan Opera House was made on January 16. This season will be known as "The Metropolitan Popular Season" and will probably begin in the latter part of April, or about six weeks after the close of the regular Metropolitan season.

The board of directors selected to assist in the presentation of the Metropolitan Popular Season is as follows: honorary president, Miss Lucrezia Bori; president pro tem, Edward Johnson; vice-presidents, John M. Perry, Mrs. Edward J. R. Isaacs, Editor of Theatre Arts Monthly, Mrs. Marcia Davenport, Miss Kay Swift; treasurer, Cortland D. Barnes; secretary, Edward R. Wardwell.

In addition to the foregoing, the following have also agreed to serve on the board of directors: Paul D. Cravath, president of the Metropolitan Opera Association, Inc.; Cornelius N. Bliss, of the Metropolitan Opera Board; Mrs. August Belmont, chairman of the Metropolitan Opera Guild; John Erskine, chairman of the Metropolitan Opera Management Committee; Edward M. M. Warburg, director of the American Ballet; Mrs. William Francis Gibbs, Miss Audrey Lewisohn, DeWitt Barlow, and Theodore S. Ryan.

The board has been divided into three committees: an executive committee to advise in regard to details; a production committee to advise in regard to the production and staging; and a repertoire committee to make recommendations for the Metropolitan Popular Season both of operas and other productions.

Preliminary reports by these committees will probably be made within ten days, it was stated.

Milwaukee Ensemble Makes Debut

New Symphony Orchestra Led by Bojanowski in Opening Concert—Stock Forces in Visit

MILWAUKEE, WIS.—The new Milwaukee Symphony Orchestra played so successful a premier concert at the Pabst Theatre under direction of Jerzy Bojanowski, formerly assistant conductor of the Chicago Grand Opera company, that a second concert has been announced for April.

The event drew a large audience and was a decided personal success for the director, whose personality and musicianship brought him before the audience after each group many times to acknowledge ovations of approval. His leadership drew their best from the musicians and already he has perfected an ensemble equal to an admirable version of Schumann's fourth symphony. The best playing was that of a symphonic poem not heard here before, Eternal Songs, by Karlowicz. It is an amorphous piece, of brilliant orchestration. Bojanowski's readings were disclosed as emphasizing choirs or sections of the orchestra markedly, but his readings were individual and expressive.

The orchestra members, numbering seventy, are members of the Milwaukee Musicians Association, which is the local professional union group, and the concert manager is Edwyn Pfister, leading local baritone. The concertmaster is Edward Tetzlaff.

STOCK FORCES IN VISIT

Among the events of striking interest during our first half month of music was the appearance of Mischa Mischakoff as soloist of the Chicago Symphony Orchestra of which he is concertmaster. He played Tschaikowsky's D major concerto with poise, confidence and with a tone which if small was everywhere polished, warm, and equal to the demands of his interpretation.

Frederick Stock postponed his annual vacation in order to conduct the concert at which his concertmaster was soloist. The program was popular, the main work being Goldmark's Country Wedding.

NEW MANAGER ENTERS FIELD

An energetic new manager who has come into the local field is Harry Sanders, who announces several big names in music. He presented as his latest attraction Jose Iturbi, Spanish pianist and conductor, at the Auditorium. Local music lovers never heard the pianist deliver a program with such energy or power and his audience accorded him the utmost in tributes of applause. His program included in addition to Haydn, Schumann and Chopin, several moderns like Poulenc, De Falla, Ravel and a group of pieces by Robert Russell Bennett, whose Unknown Soldier bit was given with tremendous effect.

J. E. McC.

Columbia, S. C., Plans Second Music Festival

COLUMBIA, S. C.—On April 3 and 4 of this year Columbia plans to hold its second annual music festival, consisting of three concerts. The first, on Friday night, brings a program by the National Symphony Orchestra under its conductor, Hans Kindler. Saturday afternoon Richard Crooks is to be heard, and Saturday night the final performance presents Harold Bauer with the National Symphony Orchestra and the Shandon Choral Society, a local chorus of 125 voices. The three will join in the Beethoven Choral Phantasia as one of their offerings.

This festival owes its origin to the efforts of the Shandon Choral Society. The group is an amateur organization which has worked together with non-professional direction since 1930. A year and a half ago the chorus gained community support for a music festival by securing enough patrons to bring the National Symphony Orchestra to Columbia for a concert with the group of singers.

Cleveland Orchestra to Tour in February

During the first part of February, the Cleveland Orchestra will make a three-week tour during which they will play in Scranton, Lancaster, Wilkes-Barre and Allentown (all in Pennsylvania), in White Plains, Troy, Albany and Ithaca (New York), in Williamstown, Northampton, Springfield and Worcester (Massachusetts), in Providence, R. I., Hartford, Conn., Princeton, N. J., and Hamilton, Ont.

Reiner Leads All-Russian List with Rochester Philharmonic Orchestra

Eastman School Graduate Recital Presents Joseph Fortuna in Sonatas —Civic Chorus Sings Messiah—Hadley's Bianca Staged by Student Forces

ROCHESTER, N. Y.—An all-Russian program was featured by Fritz Reiner as guest conductor with the Rochester Philharmonic Orchestra on January 9, when he gave readings of Glinka's Russlan and Ludmilla overture, Borodin's second symphony, Glazounoff's concerto for violin, with Alexander Leventon as soloist, and Stravinsky's Petrouchka Suite.

The spirited Glinka music was taken at a lively pace, Mr. Reiner's energetic directing finding high favor with the audience, as did his interpretation of the Borodin symphony. Mr. Leventon was highly sympathetic in his fine performance of the suave Glazounoff work, his brilliance and technical facility being accorded hearty tribute by the large audience.

The high-light of the program was the splendid work done by the orchestra in the Stravinsky suite, which was given a performance of virtuosity. The music received a brilliant and vital reading under Mr. Reiner's authoritative baton. A prolonged ovation greeted the conductor.

GRADUATE STUDENT'S RECITAL

The first of a new series of graduate student concerts, which will present Eastman School of Music candidates for the Artist Diploma degree, was presented in Kilbourn Hall on January 10 by Joseph Fortuna, violinist. This degree is to be awarded only to outstanding instrumentalists who have fulfilled the requirements for the regular performer's Bachelor of Music degree, and the successful candidate is given the opportunity to appear with the Rochester Philharmonic Orchestra in concert in addition to the required sonata recital.

Mr. Fortuna's program consisted of three sonatas: Beethoven's Kreutzer, and those of Debussy and Ernest Bloch. This young artist was at his best in the improvisational mood of the Debussy work, and in the stormy Bloch music, which he played with rare intuition and amazing technical accuracy. Squire Haskins at the piano lent careful and sympathetic support to the soloist at all times, and an audience of considerable size showed its warm interest and appreciation of Mr. Fortuna's sensitive playing.

Handel's perennial favorite, The Messiah, was given a spirited performance by the Rochester Civic Chorus and Orchestra under Guy Fraser Harrison in the Eastman Theatre. Guest soloists were Robert Betts, tenor; Arthur Anderson, bass; Dorothy Strathearn, soprano; and Esther Stowe, contralto. All impressed with their fine singing, while the work of the chorus and orchestra was particularly well done. A goodly share of the applause was extended to Mr. Harrison for his direction.

Students of the opera department of the Eastman School presented Henry Hadley's Bianca and Weber's Abu Hassan on December 18, 19 in Kilbourn Hall. The Hadley opera was heard for the first time in Rochester. The student singers pleased with their competent handling of the two operas; Emanuel Balaban was musical director for the performances.

Victor Herbert's light opera, Mlle. Modiste, was given three times in the Eastman Theatre, January 3, 4, with the Rochester Civic Orchestra under Guy Fraser Harrison giving solid support to the cast. This included Magda Lipinska as guest singer in the role of Fifi. Local singers interpreted the other characters and pleased with their adequate portrayals.

G. R.

MacDowell Club Announces Second Chamber Music Competition

The MacDowell Club of New York City announces its second annual Chamber Music Competition for Amateurs. The object of this competition is to stimulate and encourage the non-professional musician to form chamber music groups.

The competition excludes all professional musicians who perform in public or students preparing to enter the concert field. Groups, however, may have one professional member and there is no objection to ensembles being coached by a professional. Competitors are unrestricted by age limits. Harold Bauer, Adolfo Betti, Chalmers Clifton, Hans Lange, Hans Letz, Alfred Pochon, Emmeran Stoeber, and Willem Willeke have already agreed to serve in the capacity of judges.

Standard works such as the quartets of Beethoven, Schubert, Mozart, have been selected by the judges, the exact titles of which may be obtained by writing to the MacDowell Club. Competitors will receive from the judges constructive criticism based on their musical understanding of the work rather than technical proficiency. A prize, the nature of which will be announced later, will be awarded by the MacDowell Club to the winning groups.

Amateur musicians who wish to enter the contest but have not yet formed a group of their own, may, if desirous of getting in touch with other instrumentalists, write to The MacDowell Club Chamber Music Competition, and receive names and addresses of others in a like situation. Application blanks and further information may be obtained from The MacDowell Club of New York City, 166 East 73rd Street.

Schnabel, Huberman and Feuermann for Town Hall Series

As the sixth event of the current season, the Town Hall Endowment Series will present Artur Schnabel, Bronislaw Huberman and Emanuel Feuermann in a recital of sonatas for piano, violin and cello at Town Hall, New York, on February 7. At this, their only joint appearance in America this season, the three artists offer sonatas of Brahms, Beethoven and Schubert.

Lily Pons Brings Unflagging Enthusiasm to Work in Opera, Concert, Radio and Film

French Coloratura Soprano Delighted by Her Successful Motion Picture Debut—To Sing in Monte Carlo Before Returning to Hollywood Next Summer

It was a very happy Lily Pons we saw a couple of days before the New Year. Curled up on a huge white leather sofa before a roaring fire, the tiny singer said she was feeling better than she had for years . . . and in better spirits!

"I have so much more strength and endurance," explained Miss Pons. "A year ago when I had my appendicitis operation, the doctor told me I might not notice the benefits for a year and he was right. I used to be terribly nervous and ill before I sang, but now," with a flashing smile, "no more. Yes, perhaps, a little nervous, but who isn't? I am happy! Everything seems to be going well. My picture is counted a success and is now being shown at all the RKO houses. I make my second one next August. Then I believe I am in better voice this year."

"You are certainly singing beautifully."

"I am so glad, but do you know why? Because I have had a much needed rest and time to work. My *maestro* from Paris was with me eight months and we put in good hard work. Only recently he returned with my mother to Paris, but I think he will come back next summer."

Miss Pons enjoyed making I Dream Too Much, although she found it hard work. Every morning she was up at six and at the studio ready for make-up at six-forty-five. She finished work at six every night and after a short rest and dinner spent two hours at the piano and her *maestro* and André Kostelanetz, who directed the music of her picture. Usually on Sundays when she had guests, her mother and Margherita Tirindelli, her secretary, did the honors in entertaining while she stayed in bed and rested.

PLANS FOR COMING SPRING

On arriving in New York this fall, Miss Pons took a house in Connecticut, only coming to town for her weekly broadcast for Chesterfield. The quiet and simple life did much to build her strength and prepare her for an arduous season. So far the tiny singer has faced sold-out houses at the Metropolitan. She will sing six performances there, possibly eight. Besides this a number of concert and Spring festivals have been booked for her.

LILY PONS
in a scene from her first motion picture, I Dream Too Much.

The middle of February she will make a flying trip to Monte Carlo for five performances of Lucia, Rigoletto and The Barber. Several offers have been made Miss Pons to buy the contract signed two years ago to permit her to fulfill American engagements, but to these she has turned a deaf ear because she considers the Monte Carlo engagement a matter of honor, the season having been built around her.

On her return here she will go to the Connecticut house again for two months while she continues her Chesterfield broadcasts and concerts. Making a pledge to herself to take regular time off for rest, Miss Pons is accepting no engagements for June and July. That is set aside for rest and recreation. She will probably go to Canada. Next August takes her to Hollywood for a second picture, the story for which has not yet been chosen.

J. V.

Metropolitan Wagner Matinee Cycle Casts

The annual subscripton Wagner Matinee Cycle will be given by the Metropolitan Opera again this season. The Nibelungen Ring will be sung in its entirety, followed by Die Meistersinger and another Wagnerian work yet to be announced. The works and casts, with the dates of the six performances are as follows:

Das Rheingold, February 6; Wotan, Friedrich Schorr; Donner, Julius Huehn; Froh, Hans Clemens; Loge, Rene Maison; Alberich, Eduard Habich; Mime, Marek Windheim; Fasolt, Ludwig Hofmann; Fafner, Emanuel List; Fricka, Gertrude Kappel; Freia, Dorothee Manski; Erda, Karin Branzell; Woglinde, Editha Fleischer; Wellgunde, Irra Petina; Flosshilde, Doris Doe.

Die Walküre, February 11; Siegmund, Lauritz Melchior; Hunding, Emanuel List; Wotan, Friedrich Schorr; Sieglinde, Gertrude Kappel; Brünnhilde, Kirsten Flagstad; Fricka, Karin Branzell; Helmwige, Dorothee Manski; Gerhilde, Charlotte Symons; Ortlinde, Pearl Besuner; Rossweisse, Ina Bourskaya; Grimgerede, Irra Petina; Waltraute, Doris Doe; Siegrune, Thelma Votipka; Schwertleite, Myrtle Leonard.

Siegfried, February 19; Siegfried, Lauritz Melchior; Mime, Marek Windheim; The Wanderer, Ludwig Hofmann; Alberich, Eduard Habich; Fafner, Emanuel List; Erda, Karin Branzell; Brünnhilde, Kirsten Flagstad; Voice of the Forest Bird, Editha Fleischer.

Götterdammerung, February 27; Siegfried, Lauritz Melchior; Gunther, Friedrich Schorr; Hagen Emanuel List; Alberich, Eduard Habich; Brünnhilde, Kirsten Flagstad; Gutrune, Dorothee Manski; Waltraute, Karin Branzell; Woglinde, Editha Fleischer; Wellgunde, Irra Petina; Flosshilde, Doris Doe; First Norn, Doris Doe; Second Norn, Irra Petina; Third Norn, Dorothee Manski; Two Men, Max Altglass, Arnold Gabor.

Die Meistersinger, March 5; Eva, Elisabeth Rethberg; Magdalene, Karin Branzell; Walther von Stolzing, Rene Maison; Hans Sachs, Hofmann; Beckmesser, Habich; Pogner, Emanuel List; Kothner, Julius Huehn; Vogelgesang, Windheim; Zorn, Angelo Bada; Moser, Max Altglass; Eisslinger, Paltrinieri; Nachtigall, D'Angelo; Ortel, Gabor; Foltz, James Wolfe; Schwartz, Dudley Marwick; David, Hans Clemens; A Night Watchman, George Cehanovsky.

Opera to be announced later, March 12.

Damrosch to Head National Institute of Arts and Letters

Dr. Walter Damrosch has been elected president of the National Institute of Arts and Letters, succeeding Governor Wilbur L. Cross of Connecticut. The election was held at the institute's annual meeting at the American Academy of Arts and Letters, New York, with Governor Cross presiding. Other officers elected were Henry S. Canby, secretary; Arthur Train, treasurer; Mrs. Grace D. Vanamee, assistant secretary and assistant treasurer; and as vice-presidents, Herbert Adams, Winthrop Ames, Stephen Vincent Benet, Jonas Lie, Albert Spalding and Deems Taylor. The gold medal, which is awarded every ten years for sculpture, has been presented to George Grey Barnard.

Martinelli with Seattle Forces

Grainger Plays in Own Works Under Baton of Cameron—Monte Carlo Ballet and Nelson Eddy in Recitals

SEATTLE, WASH.—Giovanni Martinelli and Percy Grainger headed the list of soloists with the Seattle Symphony Orchestra during the past month—both artists scoring triumphs in their presentations of solo numbers. No singer in the memory of the writer has been so roundly applauded and enjoyed in symphonic appearance in Seattle as Martinelli. The aria from Aida, Celeste Aida, gave the artist his best vehicle for art-singing, while the aria from Pagliacci, Vesti la giubba, and the Schubert Serenade were received with such enthusiasm that not until three encores were sung was the audience satisfied. For this concert, Dr. Cameron chose orchestral selections of a popular nature, such as the Grieg Peer Gynt Suite and a Liszt Hungarian Rhapsody.

GRAINGER WARMLY RECEIVED

Playing what he is most noted for, the Grieg A minor concerto, Percy Grainger received a wonderful reception, on January 9. The program was largely contributed by Grainger, for in addition to the concerto, he appeared in the piano parts of his own numbers Handel in the Strand, Harvest Hymn (first performance in America) and Spoon River. In characteristic style, the pianist brought an intoxicating virility of rhythm to these numbers that was captivating. John Alden Carpenter's Concertina was given its first performance in Seattle, and like other works of this type it drew interest from the audience if not the highest enthusiasm. Grainger himself graciously responded to several encores, including his Country Gardens.

On December 16, Dr. Cameron offered as the chief work of the Monday evening programs, the Franck D minor symphony. It was presented with finesse. Another admirable interpretation was that given on December 30 of the Tschaikowsky Pathetique Symphony.

On January 7 the Brahms third symphony was another event of more than passing interest. The Monday evening series was completely sold out before the beginning of the season, and the appreciation and enjoyment of the audience has been rising with every performance. Theodore Anderson, concertmaster of the orchestra, was also heard on this program, playing in a brilliant style, the Lalo Symphonie Espagnole.

LOCAL ARTISTS HEARD

At the Civic Auditorium there has been a series of more popular concerts, presenting local soloists, among the more recent of which was August Werner, of the faculty of the Fine Arts Department of the University of Washington who sang several Wagnerian selections on an all Wagner program. This is the third concert for which Cameron has chosen Mr. Werner and his ease of manner and interpretations merited him enthusiastic applause. The Mary Ann Wells Dancers appeared December 28, with many ballet numbers, the most elaborate being a choreographic drama in one act based on the Scheherazade of Rimsky-Korsakoff. January 4 the Amphion Society, under Graham Morgan, celebrated its twenty-fifth year of existence by an appearance with the orchestra. Every Saturday morning has been devoted to giving the larger portion of the Saturday evening concerts with adequate explanations, as a concert for young people.

Of especial interest this season was the appearance of the Monte Carlo Ballet Russe on January 7 and 8. Marcel Le Plat, one of the soloists, is a local boy, having had his training at the Mary Ann Wells School of the Dance.

Nelson Eddy was the first artist of the season to pack the Civic Auditorium. For three weeks not a seat had been available and as enthusiasm is contagious, the response Mr. Eddy had from his audience was thunderous. Mr. Eddy gave a program of rare excellence and truly deserved his ovations.

J. H.

Alexandre Gretchaninoff to Visit America

Announcement comes from France that Alexandre Gretchaninoff, Russian composer, has been awarded the first prize in the contest for trio works, offered by Beliaeff. Mr. Gretchaninoff will come to America early in February to offer concerts under the direction of George H. Dalrymple.

Washington Audiences Give Ear to Variety of Chamber, Orchestral and Recital Fare

Stradivarius, Pro Musica, and Musical Art Quartets Appear, the Last Assisted by Ernest Schelling—Kindler Leads Wagner List—Frances Nash Is Soloist—Jepson and Crooks in Recital—Schoop Ballet Welcomed

WASHINGTON, D. C.—The Stradivarius Quartet of New York (Wolfe Wolfinsohn and Alfred Pochon, violins, Marcel Dick, viola and Iwan d'Archambeau, cello) performed before a distinguished audience of musicians and music lovers on January 10 at the Chamber Music Auditorium of the Library of Congress. It was through the courtesy of Mrs. Matthew John Whittall that the unusual concert was given to illustrate the qualities of the quartet of Stradivarius stringed instruments, recently presented to the Congressional Library by her.

The Beethoven quartet in F (Op. 59, No. 1) in the masterly execution by the players proved likewise a fitting number in demonstrating the mellow qualities of the Stradivari instruments. Following was the Ballade of Alfred Pochon, dedicated to Mrs. Whittall, played in public for the first time.

The highlight of the concert was in the exquisite performance of Ernest Chausson's concerto in D (Op. 21) for violin, piano and string quartet, with Louis Krasner, violin and Beryl Rubinstein, piano as the soloists.

Among the Stradivarius instruments on which the quartet played was the Betts, dated 1704. This wonderfully preserved specimen stands out as one of its maker's crowning achievements. The Castelbarco violin (1699) is a particularly charming specimen of the so-called "long" model. It belonged at one time to Richard Wagner. The most precious instrument of the four is the Cassavetti viola (1727), once a part of the Wanamaker collection, and The Castelbarco cello dated 1697 is an outstanding example of the grand pattern favored by Stradivari during his early period.

ALL-WAGNER PROGRAM CONDUCTED BY KINDLER

Marking the thirty-sixth symphony concert on January 9, before a large audience at Constitution Hall, the National Symphony Orchestra with Dr. Hans Kindler conducting and the soloists Elsa Alsen, soprano, and Paul Althouse, tenor, in an All-Wagner program, proved one of the rare musical treats offered at the Capital City.

The opening number was the Entrance of the Gods in Valhalla from Das Rheingold in which Kindler's interpretation was superb. Following was Elsa Alsen's distinguished singing of Brünnhilde's Immolation—the finale from Götterdämmerung. From Lohengrin, Kindler conducted the Vorspiel and Prelude to Act 3. The finale, Lohengrin's Farewell was sung by Paul Althouse.

Following the intermission, the orchestra offered the Ride of the Valkyries and Act 1, Scene 3 from Die Walküre, with an exquisite interpretation of Siegmund's Invocation to the Sword, by Paul Althouse, and the following duet by Miss Alsen and Mr. Althouse. The closing number was Wotan's Farewell and Magic Fire Music which Kindler offered with a fiery and brilliant reading.

FRANCES NASH SOLOIST WITH ORCHESTRA

At the forty-first Sunday concert on January 12, before a large audience at Constitution Hall, Frances Nash appeared as soloist. Her interpretation of the Liszt Hungarian Fantasy, for piano and orchestra, was exquisite. Hans Kindler offered a masterful reading of the overture to the Merry Wives of Windsor (Nicolai). Repeated by request was the Shostakovitch symphony No. 1. The highlight of the orchestral portion of the program was in Kindler's reading of Debussy's The Afternoon of a Faun.

TRUDI SCHOOP BALLET

One of the delightful ballet performances given in this city was that by Trudi Schoop and Her Comic Ballet, before a large audience at the National Theatre on January 12. This performance was one of the successful Albaugh Dance Series events, sponsored by William A. Albaugh of Baltimore.

The first number was Want Ads, a tragicomedy written and staged by Trudi Schoop, with music by Paul Schoop and Huldreich Fruh. It was an unusually fine performance of interpretative dancing. The dance comedy Fridolin On The Road, written and directed by Trudi Schoop and in which Miss Schoop took the principal part was a masterpiece and proved the highlight of the ballet program.

JEPSON-CROOKS RECITAL

The second of Mrs. Lawrence Townsend's Wednesday morning musicales which took place on January 8 at the auditorium of the Mayflower Hotel before a large audience included Helen Jepson and Richard Crooks. Both artists were in fine voice. Jepson's singing of Chausson's Le Temps des Lilas, Koechlin's L'Hiver and Dis moi que je suis belle from Thais demonstrated her remarkable capabilities in offering the requirements of a good voice. Mr. Crooks was superb in the interpretation of Gluck's O del Mio Dolce Ardor and Stradella's Per Pieta. Zueignung, Die Nacht and Morgen, three numbers by Richard Strauss, were sung together. Several popular numbers were sung by both artists. Arpad Sandor, for Miss Jepson, and Frank La Forge, for Mr. Crooks, were excellent in their piano accompanying.

MME. VALENTINA AKSAROVA.
Russian soprano, after five years' absence from New York, will give an informal concert at Aeolian Hall on February 5.

ERNEST SCHELLING AND MUSICAL ART QUARTET IN CONCERT

At Mrs. Lawrence Townsend's morning musicale at the Mayflower Hotel on January 15, Ernest Schelling and the Musical Art Quartet (Sascha Jacobsen and Paul Bernard, violinists, Louis Kievman, violist, and Marie Romaet-Rosanoff, cellist) offered a delightful program. Numbers for string instruments alone were offered and a variety of piano selections were played with masterful interpretation by Ernest Schelling. The last two movements of the brilliant Schumann quintet played by the five artists were majestic.

PRO MUSICA QUARTET

Known as the Candlelight Concerts for many years sponsored by the Washington Chamber Music Society, the Pro Musica Quartet before a distinguished audience of musicians and music lovers at the Phillips Memorial Gallery on January 6 offered a program of the works of Mozart, Turina and Borodin.

The members of the Pro Musica Quartet, all in the personnel of the National Symphony Orchestra, are Bernard Robbins, first violin; Jeno Sevely, econd violin; Hendrick Essers, viola and Sidney Hamer, cello. This group of mature musicians performed superbly and with finesse. Their interpretation of the Borodin quartet was masterful. They also played with thorough understanding the delicate and cameo-like Mozart quartet in D minor and the difficult Joaquin Turina's La Oracion del Torero. G. S.

St. Louis Orchestra Making Three Tours

Making its first tour of the season during the week of January 13, the St. Louis Symphony Orchestra played at Purdue University, the University of Michigan, and at Toledo, O. The second tour will open in Chicago on February 16 where the orchestra is to appear for the first time in about twenty years. The tour continues through cities in Illinois, Iowa and Missouri. In March the organization will set out on its third tour with concerts scheduled in the principal cities of Tennessee, Alabama, Louisiana, Texas and Oklahoma.

Dr. Carl to Give Handel's Samson

Handel's oratorio Samson, rarely presented in New York, will be sung at the First Presbyterian Church on January 26 under the direction of Dr. William C. Carl. The soloists are Rose Dirmann, soprano; Amy Ellerman, contralto; William Hain, tenor; Raoul Nadeau, baritone; and the Motet Ensemble of the church.

Grace Leslie's New York Recital

Grace Leslie, contralto, is giving her first New York recital in three years at Town Hall, January 29. Alice Griselle is to be at the piano.

Molinari Conducts in Detroit

Guest Conductor Impresses on Podium of Symphony Orchestra, with Maria Kurenko as Soloist—Poldi Mildner in Recital

DETROIT, MICH.—Bernardino Molinari, dynamic Italian conductor, directed the seventh regular Detroit Symphony Orchestra concert, January 2, at Orchestra Hall and had every one sitting literally on the edge of their seats. He brought forth brilliant qualities from the orchestra. The lovely Russian nightingale, Maria Kurenko, was the soprano soloist of the evening. He opened the program with Berlioz's Roman Carnival overture, followed by Haydn's symphony in G major, which he made into a thing of beauty. Miss Kurenko has a velvety, flexible voice of haunting quality. She gave a good program exhibiting musicianship in excerpts from Rimsky-Korsakoff's The Snow Maiden and the Czar's Bride and Verdi's Bolero from The Sicilian Vespers. She was recalled too many times to count, and deserved it.

After the intermission Molinari's transcription of Vivaldi's concerto for strings was given a superb and dignified reading, after which the large audience shouted its approval. Then came Respighi's The Fountains of Rome, a work full of noise and color, and finally the first performance of Verdi's overture to The Sicilian Vespers in Detroit.

MALIPIERO SYMPHONY HEARD

The eighth symphony concert of the Detroit Orchestra on January 9, directed by Molinari, again exhibited the indescribable things he can do with an orchestra. His shading of detail and pattern weaving left the patrons much impressed. He opened the concert with the overture of Wolf-Ferrari to The Secret of Suzanne. This served as a foil to the major work, Beethoven's Eroica symphony to which Molinari brought vivid life. After the intermission came Malipiero's Symphony of the Seasons, a somewhat weak spot in an otherwise brilliant program. This was followed by Molinari's own transcription of Paganini's Moto Perpetuo, brilliantly done. The insistent and commanding applause forced it to be repeated.

The third Saturday evening "pop" concert was in part a repetition of numbers from the first two successful programs directed by Molinari at Orchestra Hall. The house was entirely sold out, with many standees. He opened this concert with Berlioz's Roman Carnival overture, followed by Schubert's Unfinished Symphony, conducted in a more robust manner than customarily. By popular request came the Paganini Moto Perpetuo, again warmly received and repeated. After the intermission Strauss' tone poem, Death and Transfiguration was played, and the final number was Verdi's Sicilian Vespers overture.

PIANIST APPEARS

The young Viennese pianist, Poldi Mildner, made a return visit to Detroit on January 3 at the Detroit Institute of Arts under the auspices of the Tuesday Musicale and displayed once more her brilliant feats of phrasing and shading of tone. On her bill were Schubert's Wanderer Fantasie; Mozart's sonata in A major; Schumann's Symphonic Studies; Chopin's waltz in A flat major; polonaise in A flat major; etude in B minor; Liszt's Spanish Rhapsody and (among the encores) Moriz Rosenthal's Papillons and Mozart's Pastorale. There was a large audience and the artist was well received. R. C. B.

Institute of Musical Art to Unveil Bust of Franz Kneisel

A portrait bust of Franz Kneisel will be unveiled on January 26 at the Institute of Musical Art, New York. The ceremonies include a commemorative address by Edwin T. Rice; the unveiling of the bust by the sculptor, Sir Henry Kitson; and the performance of quartets by Franck and Beethoven by the Musical Art Quartet. Franz Kneisel was born on January 26, 1865, and died March 26, 1926.

OUTSTANDING PERSONALITIES IN THE MUSIC WORLD

LAWRENCE TIBBETT

ELISABETH RETHBERG

YEHUDI MENUHIN

NINO MARTINI

DALIES FRANTZ

COE GLADE

HELEN JEPSON

ROSE BAMPTON

JOSEPHINE ANTOINE

EXCLUSIVE MANAGEMENT
Evans and Salter
113 WEST 57th ST., N. Y.
Division Columbia Concerts Corporation of Columbia Broadcasting System

MME. EDITH W.
GAUDENZI
TEACHER OF SINGING
Among her artist-pupils are: Dorothy Baker, William Bowers, Vandy Cape, Dorothy Chapman, Everett Clark, Claudio Frigerio, Charles Haywood, Elvira Helal, Gloria LaVey, Stanley Lichtenstein, Marianne Mabee.
129 West 78th Street (Tel. ENdicott 2-3646) New York City

Recital Week in Boston Brings Hearings of Novel Compositions

New Cello-Piano Scores Played by Joseph Malkin and Nicolas Slonimsky—Josef Hofmann in Brilliant Recital—Steele and Clovis in Duets—Symphony Orchestra Gives Carpenter Danza

BOSTON.—An unusual event took place in Steinert Hall on January 14. This was a concert of modern music for cello and piano, given by Joseph Malkin and Nicolas Slonimsky. The works, which were all new to Boston, were the Toch sonata, Shostakovitch's sonata (Op. 40), Goossens' rhapsody, and the Stravinsky suite, Italienne. The Goossens work, and the Toch composition, were by far the most interesting on the program. Goossens' music is really rhapsodic and not in what one might call the ultra-modern vein at all. Toch's is highly intellectual, skillfully worked out and yet emotionally moving through the energy of its rhythms. We should be glad of an opportunity to hear either of these works again. The Stravinsky, on the other hand, is adapted from the same composer's Pulcinella, which was in turn taken from themes of Pergolesi. It is far from an edifying work whatever virtue it may have in its earlier form. Stravinsky's similar attempt to boil down his Baiser de la Fee to a suite for violin and piano was equally unsuccessful. The Shostakovitch sonata is even worse music in the young Soviet lion's most exasperating vein. In our opinion Shostakovitch has done nothing to justify the enormous amount of talk about him. His reiterated statements that he does not mind being sentimental and vulgar, as in this cello sonata, mean nothing, when the music is as footling as it is. Mr. Slonimsky and Mr. Malkin had carefully rehearsed these works and gave thoroughly sympathetic interpretations.

JOSEF HOFMANN HAILED

Josef Hofmann played at the top of his form in the fourth morning musicale at the Hotel Statler on January 15. At the outset his performance of the Handel variations in D minor was perfectly clear and beautiful to hear. He also played the Beethoven sonata (Op. 27, No. 2) with remarkable restraint and regard for its unity as a work of art.

On January 14 the Longy School Faculty concert in Cambridge proved to be a delightful event. Yves Chardon and Frederic Tillotson played a sonata for cello and piano by Grieg. Mr. Chardon played the Bach suite in G major for cello alone. Rulon Y. Robison sang a group of old Italian songs and Lieder of Schubert and Schumann most agreeably.

STEELE AND CLOVIS APPEAR

Eleanor Steele, soprano, and Hall Clovis, tenor, made their first appearance here in a duet recital in Jordan Hall on January 16. The occasion was successful and they sang together with splendid coordination and beauty of tone and feeling. Such a concert so capably given can be and was a rare pleasure. They sang a long duet, Gelosia by Steffani, some early Italian songs, and then proceeded to Lieder of Schubert, Schumann and an encore of Brahms. They ended the program with arrangements of Negro spirituals and a group which included Faure's Pleurs d'or. The accompaniments were in the competent hands of Brooks Smith. The audience was enthusiastic, which leads us to hope for an early return of this couple.

KOUSSEVITZKY LEADS CARPENTER SCORE

The twelfth regular pair of concerts by the Boston Symphony Orchestra in Symphony Hall took place on January 17 and 18. Mr. Koussevitzky chose a long and varied program. The numbers were in the following order: Two preludes of Bach arranged for string orchestra by Riccardo Pick-Mangiagalli; the Beethoven Pastoral Symphony; the first performance here of John Alden Carpenter's Danza; Mendelssohn's scherzo from A Midsummer Night's Dream; Debussy's L'Apres-midi d'un Faune; and Wagner's prelude to Die Meistersinger.

The Carpenter Danza was unfortunately placed in the middle of this concert. It is music of the moment, popular, even vociferous, and the sort that should go well at a "Pops" concert. Mr. Carpenter uses a large orchestra, but there is nothing so inevitable in either ideas or scoring that the work could not be pared down to smaller proportions. Mr. Carpenter knows how to write attractive, even flashy, music and that is what he has tossed off in this score. The playing by the orchestra was good at these concerts; the Pastoral Symphony sounded excellently and the strings were admirable in the fine arrangements of the preludes of Bach by Pick-Mangiagalli.

GODING IN CONCERT

Howard Goding's piano recital, which took place on January 10 proved to be an interesting program competently played. A rarely performed Beethoven sonata (Op. 10, No. 1), a sonata in F sharp major by Scriabin, Chopin's fantasie (Op. 49) and pieces by Hindemith, Debussy and Brahms made up the program. Mr. Goding's interpretations were intelligent and musically sound.

A. W. W.

American Matthay Association Offers $1,000 Award

An award of $1,000 for study in England will be made to "America's most promising young pianist" in a nationwide contest sponsored by the American Matthay Association, organization of the American pupils of Tobias Matthay, English piano teacher, it was announced at the eleventh annual meeting of the Association held at the Riverdale Country School, Riverdale-on-Hudson, N. Y.

Preliminary regional contests will be held throughout the country during April, with finals taking place at Yale University in May. The winner is to study at the Tobias Matthay Pianoforte School in London. Julia Wrightington, 94 Parry Street, Brookline, Mass., is in charge of applications, which must be received before April 1.

Others named by Albion Metcalf of Boston, Mass., president of the Association, to serve on the contest committee, are Richard McClanahan of the Riverdale Country School; Arthur Hice of the Harcum School, Bryn Mawr, Pa.; Prof. Bruce Simonds, Yale University; Julian de Grey, Bennington College; Frederic Tillotson, Boston; Alice Kortschak of the Neighborhood Music School, New York City; Mary Emerson, New York City; and Jane Russell Colpitt, president of the Pianoforte Teachers Society, Boston.

Fifty music teachers, former students at the Matthay School, participated in the two-day Riverdale meeting. The principal event was a conference on the Subtleties of Artistry conducted by Prof. Simonds. A conference was held on the fundamentals of technic, with Mr. McClanahan presiding, while a discussion on the fundamentals of interpretation was led by Mr. de Grey. Eric Clarke, visiting fellow in Bard College, spoke on Today's Outlook for the Young Musician at an earlier session. Guests of honor at the annual banquet were Ethel Bartlett and Rae Robertson, duo piano team and honorary members of the Association. A recital and lecture on old English music by Prof. Marion Snowden of the Matthay School followed the banquet. Mr. McClanahan, who is head of Riverdale's Department of Music, was in charge of convention arrangements.

Copland Work Broadcast by Minneapolis Orchestra

The first of this season's works commissioned by the League of Composers to be presented was Statements for orchestra by Aaron Copland. It was broadcast by Eugene Ormandy and the Minneapolis Symphony Orchestra in the regular NBC Thursday evening broadcast series of that organization on January 9. It was to be repeated on January 10 at the Minneapolis Orchestra concert in Minneapolis.

Other works commissioned by the league will be heard soon in concerts by the St. Louis Symphony with Vladimir Golschmann, the Cincinnati Orchestra with Eugene Goossens, the Princton Glee Club directed by James Giddings, the Gordon String Quartet and the Pro Arte Quartet. The composers include Leo Ornstein, William Grant Still, Colin McPhee, Quincy Porter and Joseph Achron.

"A Lieder Singer of the First Rank"

Georgia Graves

- Contralto -

New York Debut Recital

Town Hall, December 29, 1935

"Large voice, richly vibrant."
—N. Y. Tribune

"A young artist of commendable accomplishments."
—N. Y. Times

"Voice of fullness and good quality."
—N. Y. Sun

"Notable musicianship: genuine feeling: enthusiastic audience."
—Brooklyn Eagle

"Debut of stately singer: fine future indicated."
—N. Y. Mirror

Photo by Chidnoff, N. Y.

"Miss Graves is endowed with a large voice, richly vibrant, and of good range . . . her top tones had both fullness and warmth . . . she disclosed an admirable sense of style . . . the German Lieder revealed considerable understanding of both poetic and musical content, and were delivered with instinctive, spontaneous emotional effect."—*Jerome Bohm, New York Herald Tribune.*

"A contralto voice of fullness and good quality . . . the singer made a favorable impression by her appearance and the taste she evinced in the delivery of songs of diverse types and styles . . . the net impression of her recital was that of vocal gifts well utilized."—*O. T., New York Sun*

"A personable young contralto, who has more to commend her than physical attractiveness . . . she gave evidence of a thoughtful approach to and a sensitive understanding of the music she sang . . . her voice is of good potential basic quality . . . warmth and sincerity of feeling."—*G. G., New York Post*

"A voice of power and good range, dark in color and pleasing in quality. Her interpretations were intelligent and her diction in the various languages was clear and understandable."—*Grena Bennett, New York American*

"A voice of true contralto quality, smooth in production . . . she revealed a good sense of oratorio style."—*Henrietta Weber, New York Journal*

"She did best in animated songs."—*Pitts Sanborn, New York World-Telegram.*

"The velvet covered mailed fist which it is sometimes necessary to don when dealing with a new arrival to the New York concert stage was quite unnecessary in the case of Georgia Graves, who came before her audience with an interesting program, studiously prepared and delivered on a high plane of emotional understanding . . . the artist's voice maintained a rich texture through all ranges of pitch and dynamics . . . sang with notable musicianship and genuine feeling. The concert, then, was a significant one."—*B. H. Haggin, Brookly Daily Eagle*

"A Lieder singer of the first rank."—*H. St. Leger, New York Staats-Zeitung.*

"Proved to be a young artist of commendable accomplishments and exceptional promise . . . was not found wanting in the essentials . . . a voice of impressive size and range . . . has temperament and musical instinct . . . makes effective use of her natural endowments . . . infectious in its joyousness . . . achieved depth of feeling. . . . Her enunciation of languages is careful and competent . . . If the Metropolitan is in earnest about its Spring season and is in search of young Americans of ability and capacity for genuine growth, Miss Graves is recommended to its scrutiny. For, besides her vocal equipment, she has the appearance in figure and features to make an attractive stage personality."—*H. T., New York Times*

Exclusive Management: ANNIE FRIEDBERG

250 West 57th Street, New York

GENIE CLAIR [SMITH]

CONTRALTO

RETURNING TO AMERICA
From Successful Tour Abroad

Secretary, 1417 Steinway Hall, New York City

Monteux Takes Up Baton as Regular Leader of San Francisco Orchestra

French Musician Welcomed by Packed Houses in Initial Concerts of Winter—Garbousova in Recital

SAN FRANCISCO.—Musical history was made in San Francisco in the appearance of Pierre Monteux as regular conductor of the San Francisco Symphony Orchestra. M. Monteux is not a newcomer here. Several summers ago, he conducted the San Francisco Symphony Orchestra both at the Woodland Theatre in Hillsboro and at the San Francisco Civic Auditorium. Therefore, when he made his initial appearance on the podium at the Memorial Opera House, which, by the way, was packed from pit to dome, he was accorded that type of ovation that San Franciscans reserve only for those who are truly welcome. As soon as quietude was restored, Mr. Monteux raised his baton and plunged into the program of the afternoon which began with the Bach-Respighi Passacaglia.

POWERFUL CLIMAXES

Pierre Monteux is a musician who conducts modestly, sincerely, but with limitless command of his resources and huge effect. He builds his climaxes with a fine hand. He is master of rhythm and detail. He played the magnificent Passacaglia with rhythmic power and tone quality of truly splendid effect.

Beethoven's seventh symphony followed and was performed with supreme mastery, without the often heard exaggerations of pathetic expression, yet not in the least lacking in profound sentiment in the sweeping power of its climaxes and nobility of style.

M. Monteux feels, knows and interprets such music as Debussy's in unerring fashion. It is therefore a privilege to hear such a performance as was given of the three Nocturnes—Clouds, Festivals and Sirens. In the last named Nocturne, the orchestra was aided by twenty-five wordless women's voices from the Municipal Chorus. His reading of the final number of the program, Strauss' Till Eulenspiegel, was eloquent.

The orchestra was in brilliant fettle and alert to the conductor's every wish. With Naoum Blinder as concertmaster, Willem van den Berg (formerly of the Philadelphia Orchestra) as principal cellist and a half dozen or more expert instrumentalists imported from other orchestras to occupy first-desks, the personnel of the San Francisco Symphony Orchestra has been greatly strengthened. It appeared as a far better playing organization than has been the case in several years.

RAYA GARBOUSOVA OFFERS RECITAL

In the Memorial Opera House, subscribers to Wilfrid L. Davis' concert series heard a cellist, Raya Garbousova, whose complete mastery of her instrument justifies her being ranked among the first of her contemporaries. Miss Garbousova played Haydn's D major concerto, Corporale's D minor sonata, Tschaikowsky's Rococco Variations, Reger s unaccompanied Suite and a group of shorter pieces. The earmarks of greatness were found in her playing of this diversified program. Lev Schorr was Miss Garbousova's assisting artist at the piano. He did his work well.

CLARA TEITELBAUM GIVES LECTURE-RECITAL

Clara Teitelbaum, young American pianist—member of the music faculty at Dominican College in San Rafael—gave an illustrated lecture recital at the Community Playhouse, her subject being The Significance of Music Evolution. Miss Teitelbaum spoke with the authority of one who had thoroughly mastered her subject and played with brilliancy. Listed on her program were works by Handel, Couperin, Beethoven, Debussy, Prokofieff, Rachmaninoff and de Falla.

C. H. A.

Marseilles Has Active Season

Classical Concerts and Opera Are a Feature

MARSEILLES.—Thanks to the officiations of Director Molinetti, the season at the Municipal Opera is enjoying signal success. After the visit of Lauri-Volpi, who was cheered to the echo, a vocal quartet from La Scala came to sing in Aida and Trovatore, outstanding being Gina Cigna, whose ample voice and emotional singing were admired.

The first performance in France of Giuditta, the Franz Lehar operetta which was recently heard at the Monnaie, Brussels, was beautifully staged by the local Municipal Opera. Spaanderman conducted, and in the leading roles were the people who appeared in the Brussels presentation—M. Janson, M. Thomé, and Mlle. Boni.

CLASSICAL CONCERTS REOPEN

Aided materially by the City, the Classical Concerts (literally the Marseilles Symphony Orchestra) were able to resume activities. The first concert was under the direction of Fausto Magnani, young Italian conductor, who gave effective support to the Pathétique Symphony by Tschaikowsky. Dewander-Gabriel, Portuguese singer, did arias by Bach and Handel, also some Portuguese popular songs harmonized by Francis de Lacerda.

I. S.

Program Building Discussed by Charlotte Spitz, London Expert

LONDON.—"Program building, which is a fundamental activity of radio, is a science often neglected by concert-givers. The idea that a good program is always a good program, no matter who is singing or playing it, is responsible for many failures," said Dr. Charlotte Spitz, former Berlin music critic, who is now settled in London as a program specialist. Dr. Spitz, a musicologist as well as an executive musician, has made a specialty of criticizing programs and analyzing failure as well as success on the concert platform.

"I have now become what might be called a program beauty doctor," she declared. "A program, I believe, must be becoming to the artist as well as being beautiful in itself; it must be suitable to the personality, the voice and the technic of the artist; and it must not be stereotyped. Originality, I have discovered, is not difficult to achieve, if you delve into the treasures locked up in the British Museum and other libraries, or even into the complete works of composers instead of ready-made collections or editions.

"Being a practical researcher, I am kept busy finding novelties—some of them centuries old, some of them tucked away in volumes that daily pass through the hands of heedless musicians. Norman Notley and David Brynley, who recently appeared in New York, are among the artists who are reviving the interest of jaded audiences by specializing in unhackneyed music, some of which I recommended."

Plans are now under way to bring Dr. Spitz to the United States to lecture on her work in various educational institutions.

C. S.

Roth Quartet to Appear in New York

The Roth Quartet, celebrating this year the tenth anniversary of its organization, will give a concert in Town Hall, New York, on February 8. The program is made up of quartets by Haydn, Dohnanyi and that of Beethoven (op. 132). The quartet sails for Europe on February 19, to be gone until next summer. South America, where the quartet makes its first appearance this year, will follow the European trip.

Nino Martini's Crowded Schedule

Nino Martini, tenor of the Metropolitan Opera, recently fulfilled a crowded schedule of engagements. On January 8, Mr. Martini was rehearsing at the Metropolitan Opera House for his forthcoming appearance in Puccini's La Rondine when he received a telephone call from Lily Pons, with whom he shares the Chesterfield Hour broadcasts. Miss Pons, who had contracted a slight cold, requested that Mr. Martini sing that evening (Wednesday) and let her appear on his regular broadcast the following Saturday. At the same time, the tenor was called for another opera rehearsal on January 13 (the next Monday), on which date he had previously been booked for a concert in Montreal. The only other date the Montreal theatre had available was Friday, January 10, and Mr. Martini had also been booked for a concert in Toronto on January 9, with another concert at Buffalo, N. Y., January 14. As a result of a conference with his managers, Evans & Salter, Mr. Martini made all these appearances, broadcasting on Wednesday, catching a train for Toronto, where he arrived on Thursday morning; singing Thursday night in Toronto and taking a train after the concert for Montreal, where he appeared the following night.

Montreal Orchestra Applauded

Canadian Compositions Heard and Poulenc Concerto Introduced under Bourdon's Baton—La Argentina and Nino Martini among Feted Recitalists

MONTREAL, CAN.—A large and enthusiastic audience assembled at the Plateau Auditorium for the third concert of the Montreal Symphonic Orchestra on December 18. Rosario Bourdon, who directed two of last season's concerts, was the guest conductor of a well presented program. The main offering of the evening was Tschaikowsky's fourth symphony and it was given such a fine performance that the audience disregarded the request not to applaud between movements. The second part of the program was again devoted to Canadian compositions, among which Frederic Pelletier's Ludus Puerilis was much the best. Leo Pol Morin, local pianist, appeared as soloist in Francis Poulenc's Concerto Champêtre, a work for piano and orchestra which was said to be played for the first time in America. The pianist's playing and the work of the orchestra were well done. The Montreal Symphonic Concerts Association being our principal musical asset, it is pleasurable to point out the interest it has developed during its brief existence.

ARGENTINA APPEARS

The Spanish dancer, La Argentina, gave another exhibition of her unique art at His Majesty's Theatre on December 16. She danced her way into the heart of her attentive audience with a wonderful program, showing an amazing technic as well as genuine artistic merit. At the end of her recital, she rewarded her numerous public by generously encoring some of her popular items. Luis Galve, assisted the artist at the piano and also contributed some solos.

JOINT RECITAL

Violette Delisle, coloratura soprano, who hails from Quebec and Mildi Roberts, violinist, gave a joint recital at the Ritz-Carlton Hall on January 16, under the auspices of the Ladies Morning Musical Club. Although her voice is light in texture, the Canadian soprano was effective in presenting a nice program which included Pergolesi's Se tu m'ami, Gluck's O del mio dolce ardor, two arias by Mozart, Scott's Lullaby and Laforge's Song of the Open. Mildi Roberts who is young was heard in a sonata by Handel, Bloch's Nigun and Randegger's Serenade de Pierrot.

On January 10, one of the largest audiences ever seen at His Majesty's packed the theatre to the doors for the recital given by Nino Martini. The popular tenor's program was composed among other works of Donaudy's Spirate pur spirate and Vaghissima sembianza, the *largo* aria from Handel's Xerxes, Chausson's Papillons, Lemaire's Vous dansez Marquise and the Flower Song from Carmen. The crowd, made up of people rarely seen at recitals of music, listened to him with the utmost attention, genuinely stirred by the tenor's charming voice. Consequently, the singer was warmly applauded during all the evening. Miguel Sandoval performed his duties as pianist efficiently.

J. H. G.

ERICH
SORANTIN
VIOLINIST
CHICAGO CONSERVATORY
Kimball Hall, Chicago, Ill.

GIACOMO MINKOWSKI
MASTER OF VOCAL INSTRUCTION
THROUGHOUT EUROPE AND AMERICA
Now in New York City
118 Riverside Dr. Phone TRa. 7-7621

New Stokowski Transcriptions Hailed in Philadelphia Concert

Chamber String Simfonietta Plays Two Bach Concerti in Second Program of Season under Baton of Fabien Sevitzky—Marjorie Tyre in Graduation Recital

PHILADELPHIA.—The last of the series of four Bach-Wagner programs was given at the Philadelphia Orchestra concerts of January 10, 11 and 14, with Leopold Stokowski conducting for the last time before his departure for a winter vacation.

Five Bach numbers came first, each in Mr. Stokowski's masterly transcription. The Choralvorspiel Wir Glauben Alle an Einen Gotte created a solemn feeling of reverence, and was followed by the beautiful arrangement of the famous *air* from the second movement of the third orchestral suite in D. In this Mr. Stokowski has distributed the melodic voices among the orchestra's string sections, especially using the cellos. The Bourrée (No. 1) from the second of Bach's English Suites for solo harpsichord, was also exquisitely done. This and the *air* have only recently been completed by Mr. Stokowski for orchestra, and certainly are a valuable contribution to the orchestral repertoire. The hauntingly beautiful prelude in E flat minor from the Well Tempered Clavier, has been heard before, and was eagerly anticipated by those who recalled the superb performance of it previously. It again gripped the audience with its mood of sorrowful reverie. The final Bach number was the brilliant toccata and fugue in D minor, in which the contrapuntal voices were so clearly heard at all times, and in such different tones as the contrasting instruments voiced the themes. Remarkable atmospheric effects are achieved also, which thrill the listeners. Much applause was accorded Mr. Stokowski, the orchestra and the magnificent music.

The last part of the program was composed entirely of Mr. Stokowski's transcription of excerpts from Wagner's The Twilight of the Gods, Siegfried's Rhine Journey, Siegfried's Death, and Brünnhilde's Immolation, cleverly welded together to make an impressive orchestral work. Although long, it was so magnificently read and played that interest did not flag. A rousing ovation was given Mr. Stokowski.

PHILADELPHIA CHAMBER STRING SIMFONIETTA

The Philadelphia Chamber String Simfonietta (Fabien Sevitzky, founder and conductor), gave its second concert of the season on January 15, in the Bellevue-Stratford ballroom, before a good-sized and appreciative audience.

The opening number was the Bach Brandenburg Concerto No. 3 in G. This concerto is written for three violins, three violas and three cellos with stringed orchestra accompaniment. It is unique in that it has only two movements, both *allegro*. It is a beautiful work and was finely performed by Alexander Zenker, Dayton Henry and Grisha Monasavitch, violins; Sam Rosen, Alexander Gray and Leon Frengut, violas, and Benjamin Gusikoff, Sam Belenko and John Gray, cellos, in the solo parts. The prelude in E minor and fugue in E, from the Well Tempered Clavichord, was played for the first time at these concerts in the A. Walter Kramer arrangement.

A special feature of the program was the playing of the piano concerto in D minor, by Leonora Cortez and the Simfonietta. Miss Cortez, at this concert demonstrated the fact that she is an excellent Bach interpreter and performer. Her playing of the concerto was masterly both technically and interpretatively. She was recalled many times at the close.

After the intermission the lovely Arensky variations on theme by Tschaikowsky, Christ, When a Child a Garden Made, was the only familiar number. Esquisses Hebraiques by Alexander Krein, for clarinet and strings, was played for the first time in America, with Robert McGinnis playing the clarinet solo part. It is in four short movements, which are interesting and pleasing. Mr. McGinnis, first clarinetist of the Philadelphia Orchestra did excellent work and was enthusiastically applauded. The final number was another American premiere—Denbigh Suite by Gordon Jacob, consisting of Praeludium, Pavane, Gavotte and Jig. Quite modern in treatment, yet it proved interesting, and was of course well played. Mr. Sevitzky conducted the program with rare musical discernment and was enthusiastically rewarded for his masterly readings.

Marjorie Tyre, second harpist of the Philadelphia Orchestra, gave her graduation recital at Casimir Hall of the Curtis Institute of Music, on January 16, before a capacity audience.

Her program was balanced between ancient and modern. Beginning with Pescetti's sonata in C minor, and with Handel's The Harmonious Blacksmith, which were played with all the delicacy so characteristic of that day, the last part of the program held works by Carlos Salzedo, that authority on modern harp methods, and teacher of Miss Tyre.

Four Poetical Studies—Mirage, Idyllic Poem, Inquietude and Communion were well contrasted numbers, exhibiting the different technical features, and also the atmospheric effects indicated in the names. Finally came Salzedo's concerto for harp and seven wind instruments, played for the first time in Philadelphia, conducted by the composer. Undoubtedly this makes use of virtually every possible technical requirement of the modern harp, and Miss Tyre acquitted herself with much credit. The concerto consists of a *prelude-cadenza-allegro vivo*, nocturne, and four dances; Menuet, Farandole, Pavane and Gaillarde. The wind instruments were played by pupils of the School—Julius Baker, flute; Rhadames Angelucci, oboe; Abe Portnoy and Edward O'Gormon, clarinets; Jules Seder, bassoon; Ernani Angelucci, horn; and Arthur Statter, trumpet. It is an extremely modern work, reaching a climax of brilliance in the final dance. The recalls were many, and the nocturne and dances were repeated. Miss Tyre is an accomplished musician, with poise, a sure touch, facility, and a serious approach to her work M. M. C.

Monte Carlo Ballet Russe Visits Joplin

JOPLIN, MO.—The Ballet Russe de Monte Carlo appeared on December 30 as the second attraction of the season for the All-Star Concert Series under the sponsorship of Mrs. J. L. Wilder, for a large audience which had braced blizzard weather to reach the hall.

The opening ballet was Aurora's Wedding followed by The Fantastic Toy Shop. The third was Polovtsien Dances from the opera, Prince Igor.

Throughout the list, the individual and collective performances of the dancers brought spontaneous applause from the audience. The orchestra under the direction of Antal Dorati was distinguished by the skill of its interpretation of the music which the dancers brought to life. The performance left the audience impatiently demanding more at the close. H. D. R.

DR. LOUIS BAILLY,

head of the department of chamber music at Curtis Institute of Music, Philadelphia. Under Dr. Bailly's direction, the Curtis Chamber Music Ensemble is to give a concert at Town Hall, New York, on March 24. On the program are six dances by Claude Gervaise, revised and adapted for string orchestra by Rosario Scalero; concerto for piano and violin soli and strina quartet (Ernest Chausson); Alexandre Tansman's Triptyque for strina orchestra; the organ concerto (op. 4, No. 5) of Handel; and Ernest Bloch's concerto grosso for piano and string orchestra. (Photo by Ellis Studio.)

Mr. and Mrs. L. E. Behymer Mark Golden Anniversary

LOS ANGELES.—An event of major importance was the golden wedding anniversary of Mr. and Mrs. L. E. Behymer, on January 3, at the home of their son and daughter-in-law, Mr. and Mrs. Glenarvon Behymer. Another honor was added to the many already bestowed upon the impresario, as Baron Woldemar de Barkow conferred upon him the decoration of the Academia Hispana Americana of Cadiz, Spain, awarded for the promoting of Latin music, culture and amity in the United States.

More than 750 of their friends, prominent in the musical and cultural world were present to congratulate the couple, the lists of guests including Mme. Schumann-Heink, and Amelita Galli-Curci, while congratulatory messages were received from celebrated persons throughout the United States and from several foreign countries. A room was filled with gifts, many of them bearing the cards of notables, while floral tributes turned the residence into a veritable conservatory. Assisting hosts and hostesses were the couple's daughters and sons-in-law, Mr. and Mrs. Roy Malcom and Dr. and Mrs. Egbert Earl Moody. R. D. S.

Hertz Conducts in Houston

Leads Texas Orchestra as Guest in Outstanding Concert

HOUSTON, TEX.—The Houston Symphony Orchestra is well on the road to being the victorious symphony organization of the Southwest; for never has any orchestra in Texas had such an opportunity as it has had in its guest conductors thus far this season: Vittorio Verse, heard in November and December, and Alfred Hertz, for January and February. On January 13, at the City Auditorium, under the inspiring direction of Dr. Hertz, the Houston Symphony Orchestra gave a memorable concert. The members followed his readings knowing that their director was a great musician possessed of strong vigor and force, and a reverent soul for beauty. In his program all these qualities were exemplified. The list held the Unfinished Symphony of Schubert, prelude and Love Death from Tristan and Isolde (Wagner), The Pines of Rome (Respighi), and the prelude to The Deluge (Saint-Saëns).

At the Junior League Musicale on January 10 Mrs. Ewing Werlin, contralto, Walter R. Jenkins, baritone, and Herbert Rohloff, accompanist, were presented in recital. It was a seasonal high point.

Leslie Hodge, Alfred Hertz' protégé, a gifted pianist and lecturer, gave his first lecture in Houston on January 10 at the Junior League. Mr. Hodge spoke on the lives of the composers whose music was to be given by the Houston Orchestra. His piano illustrations showed unusual pianistic and interpretative abilities, and his remarks on the music and musicians had intelligence and careful thought. He made a deep impression on his hearers. K. B. M.

Philadelphia Choral Art Society Appears in New York

The Choral Art Society of Philadelphia (Harry C. Banks, Jr., conductor) gave a program at the Waldorf-Astoria, New York, during December. Marie F. Kennedy was the accompanist, and the assisting artist, Alexander McCurdy, Jr. The chorus sang numbers by Bach, Mozart, Besly, Vaughan Williams, Banks and others. Their final offering was Swansea Town by Holst, with free piano part composed by Miss Kennedy. Mr. McCurdy played items by Bach, Schumann, Karg-Elert and Franck.

Pierre Luboshutz to Tour as Piatigorsky's Accompanist

Pierre Luboshutz will tour throughout January and February as accompanist to Gregor Piatigorsky, cellist. Mr. Luboshutz returned to New York on January 12, when he accompanied Eide Norena at the piano in her Town Hall recital. Mme. Norena has included Mr. Luboshutz's song, In the Springtime, on her list.

EASTMAN SCHOOL *of* MUSIC

of THE UNIVERSITY OF ROCHESTER

Howard Hanson, Director

Raymond Wilson, Assistant Director

This is an endowed institution of national scope offering courses in all branches of music. The recognized University degrees, B.M., M.A. in Music, M.M. and Ph.D. in Music are granted.

Library facilities, physical equipment and University affiliation afford unusual opportunities for graduate study.

Several yearly concerts enable composers to hear own works performed.

The orchestra of 110 students, band, ensembles and chorus broadcast over NBC system, Thursdays, 3:15 P.M., E.S.T.

Due to limited enrollment early registration is advisable both for summer and winter sessions.

The Placement Bureau has available candidates for professional positions and for teaching in colleges, public and private schools.

Summer Session June 22—July 25

Fall Session Opens September 22

For Information and Catalogs, address

Arthur H. Larson, Secretary-Registrar, Eastman School *of* Music, Rochester, N.Y.

NEW YORK CONCERTS

JANUARY 12

Tina Flade What is undoubtedly one of the finest performances of New York's dance season this year was received with enthusiasm Sunday night at the Guild Theatre by an unusually keen and critical audience composed largely of dancers, dance teachers, and dance lovers. The object of the ringing applause which greeted every number at Sunday's performance was Tina Flade, formerly with the Wigman group, who offered one of the most talented solo performances in so called modern dancing which this metropolis has seen in a long time.

Miss Flade, still in her early twenties, revealed a technic and an approach to her themes which were mature. It would be an exaggeration to say that she sustains a balance of mood and line development throughout. At times one is aware of an erratic line of development in her choreography. But this takes place so seldom that the high intensity which characterizes most of the performance is far more than the "usual" compensation diplomatically indicated by the cagy critic.

The Sinister Resonance, music by Cowell, as offered by Miss Flade at her Sunday performance was splendid, and the same can be said of Elegy, music by Caturla, and almost every other one if we exclude her first offering on the program — Cowell's Dance in the Early Morning.

Miss Flade concluded her sensitively chosen program with a beautiful choreographic arrangement of Cowell's Fire Cycle, comprising three parts: Fire Preservation, Fire Torture, and Fire Purge.

This reviewer is still amazed at the subtlety, or better perhaps an innate feeling for synthesis, which enabled the dancer to avoid all the pitfalls of pantomime contained in the concluding number of the program.

JANUARY 13

Philadelphia Orchestra The pension fund of the Philadelphia Orchestra and the Alice Chapin Adoption Nursery of New York benefited by a special concert on Monday night at Carnegie Hall, featuring the Philadelphia Orchestra conducted by Leopold Stokowski, with Sergei Rachmaninoff, soloist. The conjunction of Stokowski and Rachmaninoff, those two luminaries of the musical firmament, drew a packed house, with many standees.

The program was an all-Russian one, beginning with Polovetsky Dance from Borodin's Prince Igor, and further orchestral numbers comprising the Shostakovitch prelude in E flat minor (freely transcribed for orchestra by Leopold Stokowski) and the Tschaikowsky fifth symphony. The pianist was presented in his own rhapsody on a theme of Paganini for piano and orchestra. Both Rachmaninoff and Stokowski set off their natural genius with a striking amount of personal magnetism. The magnificent keyboard mastery of Rachmaninoff, spectacular enough in itself, becomes one of the phenomena of this musical age when it is combined with the characteristic and individual force with which he imbues his playing. After he finished playing his own work, the audience accorded him a prolonged ovation.

Stokowski, of course, is notorious for discouraging demonstrations from his admirers. He greets applause with lofty forebearance, if not with outright rebuke. However, on this occasion he was content to disregard the clapping which his irrepressible hearers insisted upon giving him. The Philadelphia Orchestra was in superb fettle. There are many who would stoutly maintain that this is the finest musical ensemble in the world, and there is undoubtedly some reason for this view. Even without the musicianship that illuminates its playing, this orchestra is arresting as an impressive feat of tonal engineering. One can imagine a mathematician taking pleasure in its performance through the beautiful precision, the perfect relation of parts in this musical mechanism.

Beethoven Association The third concert of the Beethoven Association, in Town Hall, presented Enid Szantho, Viennese contralto, and Guy Maier and Lee Pattison, duo-pianists. Mme. Szantho had already appeared in New York as soloist with the Philharmonic Orchestra and in recital. She sang on this occasion four Brahms songs (Immer leiser wird mein Schlummer, Feldeinsamkeit, Wire wandelten, and Der Schmied) and three by Strauss (Georgine, Traum' durch die Dämmerung, and Zueignung) with rich, deep contralto tones of notable color, sensitive evocation of emotional mood and poignant expressiveness. The excellent accompanist was Paul Ulanowsky.

Maier and Pattison, whose concert appearances this season have been unfortunately fewer than previously owing to other duties, presented a musette by Handel-Gorno, Saint-Saëns' variations on a theme of Beethoven (in commemoration of the French composer's centenary), Ropartz' engaging Piece in B minor, Casella's sprightly Pupazzetti, and Mr. Pattison's arrangement of the Coronation Scene from Moussorgsky's Boris Godounoff. The familiar brilliancy of tone, ardent musicianship and unanimity of purpose which distinguish the playing of these two expert artists were again in evidence throughout a highly enjoyable list of offerings. The audience was large and warmly vociferous in its applause.

JANUARY 14

Eleanor Spencer In the first of two Town Hall matinee recitals scheduled for the month of January, Eleanor Spencer, American pianist, returning from five years spent in Europe, offered a program of vivid contrasts and major scope. Miss Spencer is a pianist of undoubted personality, a vigorous and forthright musical thinker, and a technician of pronounced attainments. She had especial success with her presentation of Beethoven's "Appassionata" Sonata, which was conceived on big lines and communicated much of the dramatic stress and overpowering emotional quality, particularly in the first and last movements. The recital was opened with two of Bach's preludes and fugues from the Well-tempered Clavichord (No. 8) in E flat minor and (No. 3) in C sharp major. Here the well defined rhythms and contrapuntal complexities were presented with logic and with evident intimate knowledge of their structure. The group of Ravel and Debussy works was somewhat less akin to the temperament of the performer, the evanescent tonal web of these creations having a somewhat cerebral statement, though the performer was able to deal in competent manner with the technical requirements of the music. Finally, the Liszt polonaise No. 2, in E major, revealed the romantic and virtuosic facet of Miss Spencer's gifts.

A pianist of evident sincerity and of wide experience as recitalist and orchestral soloist both in Europe and in this country, the artist has won for herself a respected place by her serious attitude toward the instrument and the unflagging zeal as a student of melodic literature in all its phases. The audience received her work with warm appreciation. There were a number of encores which extended the program.

Rae Muscanto and Lois Bannerman Rae Muscanto, coloratura soprano, and Lois Bannerman, harpist, collaborated as contest winners under the auspices of the New York Madrigal Society, in a matinee recital at Steinway Hall. The two youthful artists were greeted by a large audience. Miss Bannerman showed definite virtuosity at the outset in works by Rameau, Debussy (Clair de Lune) and Renié, the latter's Legende displaying her brilliancy and varied dynamics. With Phyllis Mansfield, pianist, she performed Ravel's duo, the two instruments attaining notable climax in the difficult number. Works by Tournier, Grandjany and Hasselmans completed her share of the program. Miss Muscanto displayed fluency of technic, pellucid tone and finesse in varied items by Handel, Rameau, Mozart, Rossini and modern composers, resounding applause rewarding her. Celius Dougherty assisted efficiently in the role of accompanist.

JANUARY 15

Artur Schnabel Before a large and intensely absorbed audience of students (many carrying reference scores), pianists and serious music lovers, Artur Schnabel gave the first of his seven recitals (at Carnegie Hall) devoted to Beethoven's thirty-two piano sonatas.

It is not necessary to expatiate upon the self-evident value of such a series, for aside from the established and eternal importance of the works themselves, it is generally known that no present-day musician has devoted to them longer or more thorough study than Artur Schnabel. He is recognized universally as an unquestioned scholar and exponent in the Beethoven literature for piano.

Schnabel is not playing the sonatas in the order of their composition, but contrasts them at each recital by mixing the earlier, middle, and later examples. At the initial demonstration, the program brought four sonatas. Chronologically they were opus 2, No. 1, opus 23, opus 31, No. 1, and opus 110.

Schnabel made fascinating matter of his performances. Supremely in control intellectually, he also impressed with his deep musical command. Not only were the architectural foundations revealed; the details came out as clearly, and yet through each interpretation ran the organic line, with all elements unified into altogether convincing character.

It is astonishing how wide a gamut Schnabel traversed in mood and feeling, from the gay minuetto to the mighty fugue (opus 110). Added to the interpretative variety were also the appropriate colors of tone and outstanding mastery in execution. Warm ovations greeted Schnabel after each sonata and at the end of the memorable recital.

Povla Frijsh In her second recital of the season, Povla Frijsh, soprano, appeared at Town Hall on Wednesday evening. The printed list, which was marked Request Program, was made up of songs by Torelli, Handel, Franz, Schubert, Fauré, Debussy, Hahn, Chabrier, Ravel, Dupont, Kricka, Moussorgsky, Brahms, Sinding, Grieg and Backer-Gröudahl.

The voice of this singer is one of rich, expressive and dramatic timbre, at its best in the middle register but not lacking in any pitch. Miss Frijsh impressed by her ability to present a variety of songs, allotting to each its full measure of tonal beauty while simultaneously revealing vividly and intimately the mood contained. She is an artist who treats each item individually and employs her vocal power, personal charm and musicianship to the utmost so that any musical work she may project will reach the ears of her listeners as a thoroughly polished and comprehensive interpretation. In the French group, the Fauré Au Cimitiere depicting a cemetery in Brittany and Debussy's Cheveaux de Bois descriptive of a merry-go-round were two delightful numbers illustrative of Miss Frijsh's sense of contrast, and Chabrier's Villanelle des petits canards, an entertaining bit about little ducks, gave scope to her appreciation of humor. Grieg's With a Water Lily was made unforgettable in its presentation by Miss Frijsh. To satisfy the eager demand of her audience, she was obliged to repeat it.

The crowd which gathered to hear the singer filled the hall to capacity. The applause was unusually heavy and encores were asked for again and again. Miss Frijsh graciously responded with extras. Celius Dougherty supported with excellent piano accompaniments.

JOSÉ ECHANIZ,
pianist, has been engaged to appear as soloist with the Philadelphia Orchestra under the direction of José Iturbi in March. Mr. Echaniz will play the Liszt A major concerto.

JANUARY 16

Haarlem Philharmonic Society The forty-fifth anniversary breakfast of the Haarlem Philharmonic Society was held on Thursday in the grand baHroom of the Waldorf-Astoria Hotel. About 1,400 members and guests were in attendance. Mrs. Everett Menzies Raynor, president, addressed the gathering, recalling the early days of the society's history and citing some of its achievements. Mrs. John A. Mason and Mrs. Daniel P. Hays, charter members of the society, were chosen to cut the huge birthday cake. Another speaker was the Rev. Dr. George J. Russell.

The musical program was given by Lotte Lehmann, soprano of the Metropolitan Opera, and Poldi Mildner, twenty-year-old Viennese pianist. Mme. Lehmann, a charming and graceful figure in her flowing satin gown, was heard in two Lieder groups, by Schumann, Brahms, Mendelssohn, Wolf, Marx and Strauss, and in Midsummer (Amy Worth), Canto di Primavera (Cimara) and aria from Alfano's Risurrezione. She was in marvelous voice and sang memorably. No less lovely was her performance of the English and Italian numbers. She was recalled many times by the insistent applause of her hearers, and acceded to their demands with several encores.

The young Miss Mildner, slight and childish in appearance, electrified the audience with the strength and brilliance of her playing of the Chopin nocturne in C sharp minor and polonaise in A flat, and Liszt's Spanish Rhapsody. The incessant clapping after she withdrew from the stage brought her back for further numbers.

Philharmonic Orchestra Sir Thomas Beecham, continuing his Philharmonic parade of British music at Carnegie Hall, offered two local premieres at the concerts of Thursday evening and Friday afternoon: Vaughan Williams' Norfolk Rhapsody, and Bax' symphony No. 3. Also there were Berners' suite, The Triumph of Neptune, and Mozart's great symphony in E flat.

The Norfolk Rhapsody is variegated matter, tuneful, and of high lights and shades in the adept orchestration. Not epoch-mak-

IDELLE PATTERSON A. RUSS
VOCAL STUDIOS
A Natural Production of Tone Without Limitations
Based on Concrete Fundamentals
SINGING IN ALL ITS BRANCHES
326 West 76th Street, New York City
Auditions by Appointment
Telephone ENdicott 2-4616

ing music, but interesting and worth occasional hearing. Simple folk airs furnish the themes—like The Carpenter's Apprentice, A Bold Young Soldier Courted Me, The Basket of Eggs, Ward the Pirate.

In his symphony, Bax turned a Sibelian trick, as a program note implied, for it states that he was "probably influenced by sagas and dark winters of the North." The result is a work of serious basis, with a few interludes of less weighty music to serve as contrast. All the moods are well set forth, fully developed, and in spots with impressive eloquence. The workmanship is, of course, thorough and resourceful as in all the Bax scores.

Berners' suite represents poetical imagination which sometimes skirts the whimsical. The scoring is deft and colorful.

Sir Thomas gave of himself completely, as usual, and under his intense and eloquent prompting, the English examples were heard in their best featuring.

He also gave a compelling interpretation to the imperishable Mozart masterpiece. It told its appealing story in irresistible fashion, especially with the help of superb playing by the orchestra. Conductor and instrumentalists came in for hearty and prolonged plaudits.

JANUARY 17

Juilliard School Orchestra The Orchestra of the Juilliard School of Music presented a program of notable interest and variety in the school auditorium on this evening, with Albert Stoessel conducting. Two American works were featured. Mr. Stoessel led the first performance anywhere of his new Concerto Grosso for strings and piano, with Ernest Hutcheson, dean of the school, as the brilliant keyboard performer; the initial New York hearing of Frederick Jacobi's concerto for cello and orchestra (Harry Fuchs, soloist); as well as Alexander Siloti's transcription for strings and organ of Bach's choral prelude, Ich ruf' zu dir, Herr Jesu Christ; Till Eulenspiegel's Merry Pranks, by Richard Strauss; and the overture to Berlioz's Benvenuto Cellini.

The Stoessel Concerto Grosso is a gracefully contrived reworking of the old form, in which modern rhythmic ingredients and harmonic freedom are featured. The four movements (*allegro energico ma moderato, saraband, pavan,* introduction and *gigue*) afford a complex interweaving of the piano and strings, the former being treated as an instrument of the ensemble rather than as a solo voice. It is a work of much spirit, ingenuity and charm, abounding in brilliant chromatic passage work for the piano, the technical requirements of which were superbly fulfilled by Mr. Hutcheson. Both the composer-conductor and the soloist were recalled repeatedly after the scintillant performance.

Mr. Jacobi's cello concerto, heard in Cleveland earlier this season, is in three movements (*allegro cantabile, allegretto, allegro ritmico*), inspired respectively by Psalms 90, 91 and 92. It employs an orchestra composed of two flutes, two clarinets, two bassoons, two horns, and strings, and the writing for the solo instrument throughout is of a lyrical rather than virtuosic nature. There are eloquence, poetry and intimate feeling in the composition, and Mr. Fuchs in his performance admirably brought out these qualities, as well as the classical form and simple harmonization of the composition. He had a warm reception from the large audience.

Of interest also was the Siloti Bach transcription, as representing another of the Juilliard's distinguished faculty members. The use of the organ to supplement the string choir was an especially happy expedient, as the voice of this instrument gave the required force and majesty to the profoundly moving contrapuntal work. Mr. Stoessel's readings of the impish Strauss work and Berlioz's dramatic overture were done with intimate knowledge of the music and authoritative beat. Throughout, the playing of the student orchestra conferred much credit upon its leader.

Erica Morini Enthusiasm reigned at Town Hall for the evening recital of Erica Morini, whose violin art has been one of the high lights of this New York season. She was applauded to the echo and even cheered, especially after her performance of the Glazounoff A minor concerto, played with temperamental warmth, glowing tone, and astonishingly brilliant and accurate technic. This was one of the most compelling violin deliveries ever heard in the metropolis.

Brahms' A major sonata revealed Morini as a deeply understanding interpreter of chamber music, and with Arthur Balsam at the piano, splendid balance and eloquent voicing were the means of giving marked pleasure to serious listeners.

Eight short numbers—four classical, four romantic-modern—closed the program and gave Morini a chance for display of many personal qualities and varied and intimate nuances and etchings which did not fit into the more heroic frames of the larger compositions.

Encores in plenty added to the regular program and also to the delight of the unusually large audience.

Golden Hill Chorus The winter concert of the Golden Hill Chorus attracted a large crowd to Carnegie Hall on Friday night. This choral group, devoted to the study and performance of the best music, lists among its members chiefly business women from New York's downtown section. The program offered works of Elgar, Byrd, Schubert, Debussy, Lefebvre, Clokey and David Stanley Smith and a number of folk-tunes (English, Celtic, German and Irish). Floyd Townsley, tenor, the assisting artist, was heard in solos by Schubert, Strauss, Puccini, Cyril Scott, Carpenter, Quilter and Warlock. Marie Curtis was the soloist in Debussy's The Blessed Damozel and the English folk-song.

Channing Lefebvre conducted the ensemble. Under his skillful direction, the choristers succeeded admirably in attaining effects of volume and clearly defined harmonization. His own composition, Sleep, was a prominent feature. Mr. Townsley and Miss Curtis were cordially received after each of their contributions. The official accompanist for the organization was Grace Roberts, who shared honors with Celius Dougherty (at the piano for Mr. Townsley) in supplying musical support of high order.

JANUARY 18

Webster Aitken The Saturday afternoon audience at Town Hall, a sizeable and appreciative gathering, heard another recital by Webster Aitken, young pianist, whose debut recital earlier in the season roused unusual interest. On this second program Mr. Aitken played the Bach fantasia and fugue in A minor, Schubert's sonata (op. 78), the Beethoven sonata (op. 110), and Ravel's Gaspard de la Nuit. Mr. Aitken is unquestionably one of the most brilliant of the younger pianists, a definite addition to the list of new artists. He projected this list of compositions with brilliancy of tone, incisive rhythmic attack and evident individuality of conception in his music. Exception might be taken to a tendency slightly to overstress dynamic details and some rhythmic exaggerations, possibly the result of his comparative youth. However, he is finely equipped technically and is possessed of a sense of style, emotional warmth and sensitive musicianship. His hearers gave him sustained applause.

JANUARY 19

Philharmonic Orchestra Sir Thomas Beecham made his farewell appearance of the season as conductor of the Philharmonic Orchestra, with a Sunday matinee at Carnegie Hall. His program consisted of Walton's Facade, Elgar's serenade (for string orchestra), Mozart's C major (Jupiter) symphony, Delius' Paris: A Nocturne, Berners' fugue, and Elgar's Cockaigne Overture.

None of the music, some of which was repeated from the Beecham concerts of preceding weeks, calls for detailed critical review. The contemporary British composers have established their styles and standing ere this, and are recognized as musicians serious in purpose and as able craftsmen. In none of them is there either a great original voice or world-arresting manner of uttering it. Nevertheless, such music should be heard and studied, and Beecham is to be thanked for giving New York a chance to do so.

He threw himself into his directing with his customary vim and expertness last Sunday, and gave a particularly important and stimulative interpretation of the Jupiter Symphony, which looms as grandly as ever in the orchestral literature. He received just tributes from the auditors.

Sir Thomas will conduct the Philadelphia Orchestra for one week before returning to England.

(*Continued on page* 15)

"Even my old, piano - weary fingers"

It is probable that no other pianist has ever had either the long career or the supreme command of his instrument that was Franz Liszt's. For sixty years all Europe was at his feet. Beethoven heard his earliest concerts. Paderewski was ready to play when he died. His fame has become a legend, equaled only by Paganini.

Treasured by the Steinway family is Liszt's last letter to Theodore Steinway, penned but three years before the great virtuoso's death. "Your new grand piano," he wrote, "is a glorious masterpiece, in power, sonority, singing-quality, and perfect harmonic effects, affording delight even to my old, piano-weary fingers."

It occurs to us to wonder sometimes what Franz Liszt would say if he could play upon one of the Steinways built today . . . as much superior to those he knew as the earliest Steinways were to other pianos then in existence.

For it is our very great pride that, through more than three-quarters of a century, Steinway has never ceased to seek improvement in the "power, sonority, singing-quality, and perfect harmonic effects" of the piano that to Liszt had already reached perfection.

Steinway

THE INSTRUMENT OF THE IMMORTALS

STEINWAY & SONS
Steinway Building
109 West 57th St., New York

Chicago Has Much Activity in Ensemble and Recital Fields

Winifred Christie Gives Program—Jose Iturbi among Feted Soloists with Chicago Symphony Orchestra—Scionti and Czerwonky in Sonata List—Women's Group Plays

CHICAGO.—After the holiday musical lull many concerts and recitals have since taken place. Winifred Christie with her Moor double keyboard piano made her welcome annual visit at the Civic Theatre on January 12. On the same afternoon the Woman's Symphony Orchestra presented its third concert of the season at the Studebaker Theatre. At twilight on the same day at the Three Arts Club Silvio Scionti and Richard Czerwonky gave a piano and violin sonata program. The Lake View Musical Society sponsored a concert by Helene Grossenbacher, soprano; Lucille Hudiburg, contralto; Margaret Farr, pianist, and Anne Slack, cellist, in the Crystal Ballroom of the Blackstone Hotel on January 13. Mu Xi chapter of Mu Phi Epsilon sorority selected Mae Doelling-Schmidt, pianist, and Robert Long, tenor, for its scholarship fund benefit concert in Kimball Hall on January 14. The eleventh annual competition festival by the senior high school choral groups took place in Orchestra Hall on January 15. The Chicago Symphony Orchestra played four concerts. The regular Tuesday series brought Mina Hager, mezzo-soprano, as soloist; at the Young Peoples Concert on January 15, Jean Ritter, violinist, was the soloist, and at the regular Thursday-Friday concerts Jose Iturbi made his sixth appearance here with the orchestra.

WINIFRED CHRISTIE PLAYS

Winifred Christie is not a newcomer here but we do not recall ever having heard her to better advantage than at the recital given under the management of Harry Zelzer on January 12; for the recital was an afternoon of musical joy. Hearing Miss Christie in the Bach prelude and fugue in D minor, the Bach-Moor E major prelude and the Brahms sonata (op. 5) permits the use of superlatives. Her approach to Bach is not only scholarly but illuminating and by that fact interesting. There was not a single dull moment in the prelude and fugue and though she conveyed minutely the demands of the composer, there is in her interpretation individuality and originality. If they were due to the Moor Double Keyboard piano, which permits Miss Christie to disclose organ-like tones, is not the point, but that she achieved new nuances in a number so often exploited by world renowned pianists deserves more than passing comment. Absolutely sure of herself, she disclosed her solid and facile technic, a tone of rare beauty, poetic insight and stupendous virility in dynamic passages. To all those qualities must be added an aristocratic appearance which ingratiated Miss Christie with her listeners, who fêted her buoyantly throughout the course of the program.

WOMAN'S SYMPHONY ORCHESTRA

The Woman's Symphony Orchestra seems to have lost its hold with the Chicago public, as again at its third concert the Studebaker Theatre was half filled. Something must have gone wrong, as since its inception ten years ago the Woman's Symphony Orchestra had the good wishes of Chicagoans and the attendance in years gone by was larger than it has been so far this season. There was nothing wrong with the program at this concert, which comprised the prelude to Humperdinck's Hänsel and Gretel, the Brahms D major symphony and the fantasy from the Freer-Dasch A Legend of Spain. Those who came were well rewarded, as the orchestra played with more zest, better tone and greater elasticity than at previous concerts. The Freer-Dasch ballet fantasy, performed by thirty gifted dancers headed by Olga Valentine, D'Vera Joseph and David Ahdar made a palpable hit and the audience refused to depart until the finale had been repeated and Mrs. Freer had been brought to the stage to acknowledge the tumultuous plaudits of the delighted gathering.

CHICAGO SYMPHONY ORCHESTRA PROGRAMS

Because of the severe illness of Eric DeLamarter, associate conductor of the Chicago Symphony Orchestra, he was unable to conduct the concerts of the week. Frederick Stock postponed his winter vacation and directed the four concerts. At the Tuesday afternoon concert the program included the Bach concerto (No. 3) in G major for string orchestra, the Beethoven A major symphony, the polka and fugue from Weinberger's Schwanda, and the Carpenter song suite, Gitanjali. Mina Hager, mezzo soprano, did not voice the lovely "song offerings" as well as would have been the case had she been in the best vocal condition. Though her tones were often unsteady, yet in her interpretation she followed the wishes of the composer and her success with the public once more demonstrated the kind-heartedness of Chicagoans towards their own.

At the Thursday-Friday concerts the program in itself held nothing exciting even though it brought the Ravel Alborada del Gracioso, Mozart's D minor concerto, Scriabin's C minor symphony, Liszt's Mephisto Waltz and the Franck variations symphoniques. Stock and his men were in excellent mood as reflected by their remarkable interpretations of all the selections, especially the symphony, which, conducted from memory by the leader of our orchestra, received a masterly reading.

Iturbi, the soloist at these concerts, elected to play the Mozart D minor concerto and the Franck symphonic variations. Without being over-sentimental or unduly poetic Iturbi really "sang" many of the passages in the Mozart concerto, and so well did he perform the variations that he was compelled to add the Ravel Jeux d'eau to satisfy his numerous admirers.

LOUISE ST. JOHN WESTERVELT PUPIL SINGS

The program which Valdine Peterson, soprano, pupil of Louise St. John Westervelt, gave on January 15 at Columbia School recital hall was sung entirely in English. She was enthusiastically received after her fine singing of the well balanced program. Handel's Care Selve, Come and Trip It, Brahms' Minnelied, Schubert's Impatience, Olmstead's Thy Sweet Singing, Elgar's Pleading, the Spring song of the Robin Woman from Cadman's Shanewis, Campbell-Tipton's A Spirit Flower, Warner's By Hedgerow and Meadow, Novello's A Page's Road Song and Bridge's Go Not Happy Day were the numbers in which Miss Peterson revealed her lovely voice and showed her fine vocal training.

CHICAGO MUSICAL COLLEGE ACTIVITIES

Mary Wendling Titus sang at the musicale of Omicron Gamma at the Allerton Hotel, January 12. Omicron Gamma is the Chicago professional alumni chapter of Sigma Alpha Iota.

Silvio Scionti and Isabel Laughlin played at the Barclay Hotel, Philadelphia, January 2, for the benefit of the Cancer Research of the Lankenaw Hospital Research Institute. Mr. Scionti was the soloist at the Three Arts Club, January 12.

The junior department program of January 11 had as its guest artists Dorothy Crost and Berenice Jacobson, duo pianists, and Bessie Brown, soprano. Miss Brown is from the studio of Nelli Gardini. Pupils of the following teachers participated: Berenice Jacobson, Mary E. Daniels, La Vina Thorkelson, Alma Anderson, Ray Huntington, Dorothy Crost, Frances Frothingham, Merle West, Gertrude Gahl and Dorothy Mendelssohn.

Adelaide Abbot, soprano, from the studio of Nelli Gardini, sang the leading role in Traviata, given by the De Feo Opera Company in Newark, N. J. on January 19.

Edward Collins and his student, Dorothy Coski, appeared in a joint piano recital at the Dorothy Kahn Club for Crippled Children on January 6 at the Standard Club.

Elaine De Sellem, chairman of programs of the American Opera Society, has selected the following artists from the conservatory to present excerpts from Henry P. Eames' opera Priscilla on January 15: Betty Dando, Jeanne De Vanney, sopranos; Mildred Fleet, Irene Hulme, contraltos; Walter Merhoff, baritone, and Theophil Voeks, pianist.

Gladys Layton, soprano, was heard in a recital at the Murphees-boro Country Club, Nashville, Tenn., on New Year's Day.

Leo Heim, pianist, appeared recently in recitals at Plattsville, Beloit, Hinsdale, Rochelle, Waukesha and Kenosha, Wis.

Leo Sowerby of the conservatory department of theory is presenting the choir of St. James Church in the First Chicago performance of his cantata The Vision of Sir Launfal in Thorne Hall, McKinlock campus of Northwestern University, January 27. Mr. Sowerby is organist and director of music at St. James Church.

Members of the Sigma Alpha Phi sorority were presented in a twilight musicale in the Studio Theatre on January 19.

Isobel De Marco, student of Allen Spencer, was heard in a piano recital at the High School Auditorium at Natchez, Miss., during the holidays.

Edward Wencel, student of Leon Sametini, played at Harris Hall, Northwestern University, December 13, accompanied by Elizabeth Knollenberg. On December 20 with John Biskar, student of Max Fischel, he played with the St. Sebastian Orchestra.

JOHN SAMPLE STUDIOS NOTES

Pupils of John Dwight Sample have recently fulfilled engagements as follows: Ruth Rowland was the contralto soloist in the Messiah given by the State Teachers College at Chico, Cal.; Harold Townsend, tenor, gave a program over WHBB at Selma, Ala.; Dorothy Enslen, soprano, sang at the Germania Club on New Year's Eve; Frances Plouer was soprano soloist in the Messiah given at Jacksonville, Ill., on December 22; Edward Stack, baritone, was soloist in the Matthews cantata, The Story of Christmas, at the Memorial Church in Wheaton on December 22 and sang at the Christmas Eve Service at the Episcopal Church of Geneva, Ill.; Elva Gamble, soprano, sang for the North Shore Catholic Woman's League on December 9 and for the Century Club of Oak Park on December 15; William Benson, tenor, sang recently at La Grange, Sycamore, Wayne and Yorkville, Ill.; Norman O'Hara, tenor, was heard in joint recital at Carnegie Hall, Pittsburgh, Pa., and Sybil Kenney was soloist in The Angelic Choir at the Lorimer Memorial Church on December 29.

ANNA GROFF-BRYANT STUDIO NOTES

Glenn Bennett, tenor, artist pupil of Anna Groff-Bryant, has been engaged to appear as soloist with the Apollo Musical Club on March 3 in the first complete presentation of Handel's Israel in Egypt ever given in Chicago.

Laura Howardsen, lyric coloratura soprano, another artist pupil of Mme. Groff-Bryant, has given many recitals for clubs in and around Chicago since her presentation in debut recital by the Musical Guild last spring. With her brother, Eugene, tenor and accompanist, some of her appearances this season included the Chicago Woman's Club, Catholic Women's Club of Wilmette, Norshore Catholic Women's League, Millard Avenue Women's Club, Austin North End Women's Club and the Medinah Country Club.

Richard Welch, baritone, sang recently for the Windsor Park Women's Club, and will be heard later this month by the Musical Guild of Chicago.

BELLE FORBES CUTTER'S STUDIO

Belle Forbes Cutter, head of the radio department at the Chicago Musical College, has been named radio chairman for the Illinois Federation of Music Clubs.

Nate Cherney, student of Mme. Cutter, was winner of the radio contest held in December which had as the award a four-day engagement at the Marbro Theatre. Lee Schiff was soloist on the program of Temple Anshe Emet, given over station WBBM December 29. He was heard on the program given by the Temple over WGN in December. Clara Le Fevre sings regularly on the German Hour program heard over WCFL on Sunday mornings. Ann Birk Kuper, dramatic reader, is doing special work with Mme. Cutter. Bessie Rosenthal gave two programs the week of January 1, one being for the Johanna Lodge. The Hall Sisters sang at the Cameo Club January 4. Gay Medley sang at the Knickerbocker Hotel December 21, at the Colonial Club, December 31, and also at the Lincoln Tavern. Eleanor Phelps is a member of the dramatic group presenting Judy and Jane over WGN. All are pupils of Mme. Cutter.

AMERICAN CONSERVATORY NOTES

Piano students of Mae Doelling Schmidt and violin pupils of Stella Roberts were featured in the recital of January 25.

Jean Ritter, a ten-year-old violin student of Mischa Mischakoff, appeared as soloist with the Chicago Symphony Orchestra at the Young Peoples' Concert on January 15.

Edward Collins, of the faculty, will play a group of his piano compositions at a musicale given by Sigma Alpha Iota, Gamma chapter, at the fraternity rooms, Allerton Hotel, on January 26.

Wilbur Royer was heard in a piano recital in the Clippinger Studios on January 14.

John Toskey, student of Aletta Tenold, was presented in a piano recital at the north side branch of the conservatory on January 16.

Robert Speaker, baritone, appeared as soloist in presentations of the Messiah at Hammond and Gary, Ind., on January 12.

Violin pupils of Mischel Fanik were heard in recital at the conservatory on January 24.

RENÉ DEVRIES.

Mildred Browne Brings Wide Training to Role of Accompanist

Mildred Browne, the young accompanist, was born in New Haven, Conn., and studied composition and theory at the Yale Music School, under Horatio Parker. Her early piano work was with Dr. Ernest Parsons,

MILDRED BROWNE

later finishing and earning a degree in music at Randolph-Macon College.

Miss Browne then came to New York to try concert work but only succeeded in securing a vaudeville engagement accompanying Adele Rowland (Mrs. Conway Tearle). "The money," Miss Browne said, "was good and soon Mr. and Mrs. Tearle took me to Hollywood with them. There I worked with many of the stars, among them Leatrice Joy (then Mrs. John Gilbert), Jacqueline Logan, Carmel Myers, Conrad Nagel and Ricardo Cortez. After another two years in vaudeville, I was taken to England where I toured all the principal music halls with Mr. and Mrs. Conway Tearle.

"On returning to New York, I again turned to my first love—concert work. Since then I have devoted all my time to coaching and accompanying concert and operatic artists. Some of these are: Dino Borgioli, Myrtle Leonard, Helen Gleason, Kathryn Schrafft, Maria Silveira, Queenie Smith, Ben Klassen (of N.B.C.), Mary Craig and Jean Dickenson, a young coloratura soprano from Denver, Colo, under contract with N.B.C. Recently I played some concerts in Canada with Myrtle Leonard." J. V.

CHARLES BAKER
VOCAL COACH
STLYE—TRADITION
2345 BROADWAY
NEW YORK CITY
Tel. SUsquehanna 7-2860

JOHN DWIGHT SAMPLE FANNIE COLE
Tenor Soprano
ART OF SINGING
624-625 Fine Arts Bldg., Chicago
Phone 3614 Webster

EDGAR NELSON
Coaching, Oratorio and Vocal Repertoire
Chicago Conservatory, 1112 Kimball Hall, Chicago

BUY FROM YOUR LOCAL DEALER

METROPOLITAN OPERA

LOHENGRIN, JANUARY 13

The third performance of Lohengrin this season at the Metropolitan Opera produced also a third Elsa in the person of Kirsten Flagstad. It seems almost superfluous to state that she measured up to all her predecessors both vocally and histrionically; she was a superb Elsa. In many ways Marjorie Lawrence's Ortrud was a revelation of what one might expect of her in the future. After essaying the tremendously trying role of Brünhilde in Götterdämmerung on Saturday, to sing Ortrud only two days later is no mean accomplishment, and she never spares herself vocally. She was particularly impressive in the second act. Lauritz Melchior gave his familiar impersonation of Lohengrin, which is always extensively admired. Ludwig Hofmann gave the role of King Henry distinction. Eduard Habich, as Telramund, was a convincing conspirator. His singing is equalled by his dramatic ability, and both are commendable. Julius Huehn was an imposing Herald, making a rather thankless part interesting. Artur Bodanzky conducted the somewhat overworked orchestra in his customary efficient manner.

AIDA, JANUARY 15

Verdi's Aida had its third hearing of this season on Wednesday evening. A cast as effective as it was familiar brought Elisabeth Rethberg in the title role; Giovanni Martinelli as Radames; Gertrud Wettergren, Amneris; Lawrence Tibbett, Amonasro; and Thelma Votipka as the Priestess. Louis D'Angelo was the King; Virgilio Lazzari, Ramfis; and Giordano Paltrinieri, the Messenger. Ettore Panizza presided at the conductor's desk. Excellent singing and acting marked the performance, and the principals were summoned repeatedly before the curtain.

CARMEN, JANUARY 16

Singing in her native tongue, Gertrud Wettergren, the Swedish contralto, appeared in the title role of Bizet's Carmen for the first time at the Metropolitan. Her performance was not only characterized by musicianly finesse in which the Habanera, the Seguidilla and the Card Scene were published with tonal charm, but Mme. Wettergren also acted with that allure so necessary for an authentic presentation of the seductive Bizet heroine. Coupled with ineffable grace of carriage and gesture, she colored her voice to suit the quickly shifting moods of Carmen with such artistic finesse that the over-large audience was aroused to a high pitch of enthusiasm. Although she sang in Swedish and the remaining members of the cast uttered their song in French, strangely enough there was no jarring element to the ear, and many people who were present did not realize that Mme. Wettergren was not singing the original French of the score.

Near the close of the second act, the heel of one of Mme. Wettergren's slippers was broken off accidentally and she was forced to continue with one foot unshod to the end of the act. In no way did this happening disturb the artist and in a characteristic Carmen gesture she threw the damaged slipper into the wings. Many curtain calls, constant applause and cheers were showered upon Mme. Wettergren throughout the evening.

Charles Kullmann, the Don Jose, was in excellent voice and gave a particularly fine interpretation of the Flower Song, which brought him heavy plaudits. Ezio Pinza, although not singing with as much clarity as in previous hearings as Escamillo, was admirable in the part. Queena Mario was a youthful and naive Micaela, acting with skill and singing with clear tone and enunciation. Thelma Votipka and Helen Oelheim were the excellent Frasquita and Mercedes. Minor roles were effectively played by Angelo Bada, Giordano Paltrinieri, Louis D'Angelo and George Cehanovsky. Louis Hasselmans conducted with authority, but was often at variance with the singers.

LA RONDINE, JANUARY 17

Puccini's La Rondine was restored to the repertoire of the Metropolitan Opera after an absence of five seasons. The opera was first presented there in 1928 and was heard during the following three years. Two members of the original cast, Lucrezia Bori (Magda) and Editha Fleischer (Lisette), sang their same roles again.

La Rondine is Puccini's attempt to write a Viennese musical comedy. To a libretto by Giuseppe Adami which has almost the same story as La Traviata, Puccini has composed light airs that are tuneful and frankly sentimental. The music of the second act is gay and scintillant and almost constantly in waltz time. The arias of the third act are popular in quality. And the whole score is written with the consummate skill of a master craftsman.

Lucrezia Bori, radiantly beautiful in costumes of the early nineteenth century and singing with impeccable artistry and tonal clarity, delighted the large audience. The gaiety of the whole opera centered in her, and she seemed to be a young girl in her teens.

Editha Fleischer repeated her apt characterization of the pert maid, Lisette. With comedy that provoked the listeners to laughter and pure crystalline vocal tones Miss Fleischer was ably seconded by the clever performance Marek Windheim offered as Prunier. This admirable singing comedian was an outstanding member of the large cast.

Nino Martini, heard in the part of Ruggero, was romantically handsome. Acting with distinction and singing with expert phrasing and beautifully modulated tone, he delivered his saccharine arias with vibrant warmth and flawless high notes. He also was showered with applause.

The remaining excellent members of the cast included the charming group of girls Helen Gleason, Thelma Votipka, Charlotte Symons, Helen Oelheim and Dorothea Flexer, who were vocally brilliant whenever they sang; Louis D'Angelo, George Cehanovsky, Giordano Paltrinieri, James Wolfe and Arnold Gabor. Ettore Panizza conducted the orchestra merrily and expertly.

The staging of Desire Defrere had much to be admired and a great deal to be deplored. The action of the first act was badly handled, for it was much too static and therefore rather boring. Acts II and III, however, were skillfully presented.

TANNHÄUSER, JANUARY 18 (MATINEE)

Tannhäuser, presented for the third time this season, was heard by a full house. The cast, again including Kirsten Flagstad as the unfortunate Elisabeth, brought her as a vision of blonde loveliness; she was royally received and applauded. Lawrence Tibbett, singing Wolfram for the first time this season, sang the part with poise and beauty of voice. Lauritz Melchior offered a characterization that had that concentrated, dramatic impulse which marks his impersonation and singing, and which came to the fore at this performance. The close of the intercession scene, Act II, brought Flagstad and Melchior many recalls. Hans Clemens' ever reliable voice, grown in power, was distinguished in the septet, and Margaret Halstead was fine in person and voice as Venus. Editha Fleischer, the shepherd, was excellent and others of the cast, Emanuel List, Arnold Gabor, Giordano Paltrinieri and James Wolfe, were capable. Artur Bodanzky conducted.

FAUST, JANUARY 18

Susanne Fisher's first appearance here in the role of Marguerite was a feature of this second performance of Gounod's opera. Miss Fisher duplicated the creditable performance she had previously given as Cio-Cio San, her impersonation being one of youthfulness, grace, and distinctive vocal quality. Her voice, a well-trained lyric organ, was equal to the taxing singing demanded of it in the second act, ranging from the naiveté of the Roi de Thule, the sparkling coloratura measures of the Jewel Song to the impassioned duet with Frederick Jagel, the evening's Faust. Ezio Pinza's Mephistopheles was an exuberant characterization. Richard Bonelli's Valentin was again superbly sung and acted with dignity and pathos. Irra Petin's Siebel was charming and vocally proficient in the Flower Song. Ina Bourskaya sang Marthe and Hubert Raidich the role of Wagner. The chorus was one of the high spots of the evening. The playing of the orchestra under Louis Hasselmans was vivacious and generally of adequate tonal quality. The American Ballet danced gaily in the Kermesse scene. The audience was especially enthusiastic about the work of Miss Fisher and accorded her and the other principals the usual number of curtain calls.

New York Concerts

(*Continued from page* 13)

Mary Stewart Mary Stewart, mezzo-soprano, was the artist presented at Town Hall on Sunday afternoon. Her offerings consisted of the Laudamus Te from the Mass in B minor of Bach, Lieder of Brahms, Gustav Mahler, Richard Strauss and Hugo Wolf, three songs by Debussy, two numbers from manuscript by Irene Varley and four short items by Roger Quilter, Cyril Scott, Maurice Besly and Sinding.

The vocal equipment of this singer proved to be of appealing quality with well developed tone in lower register and marked clarity in the higher notes. She exhibited a voice capable of volume which she employed judiciously and deftly in setting forth the more dramatic items of her list. Miss Stewart conveyed to her listeners the full meaning of the Lieder on her program, her interpretations arresting attention for her ability to bring out the required pathos, gladness, romance or humor. There was a distinction which characterized her presentations tending to give them a touch of individuality. In spite of unusually inclement weather, numerous concert-goers attended the recital and showed themselves to be of thoroughly appreciative disposition. The excellent piano accompaniments were furnished by Coenraad V. Bos.

The Music Guild Leonard Liebling, commentator on the Music Guild series of late Sunday afternoon lecture-recitals at Town Hall, complimented his intrepid audience on turning out in such numbers and enthusiasm for the event of January 19, faced as they were with the worst blizzard of the season. He suggested that the gathering was drawn by a healthy desire to hear new music (the program promised two unfamiliar performances) and by the excellent reputation of the trio of artists of the day—Nicolai Berezowsky, violin; Nicolas Moldavan, viola, and Joseph Schuster, cello; assisted by Arpad Sandor, pianist. Mr. Liebling, speaking with his usual engaging lack of pedantry, gave a comprehensive outline of the salient features of the Hindemith string trio (No. 2); and the Shostakovitch sonata for cello and piano (op. 40), which Mr. Schuster presented with Mr. Sandor at the keyboard. The latter work, Mr. Liebling said, was receiving its New York introduction. He believed the Hindemith work also was having its first local hearing, but was not certain. He spoke of the erudite musical background which Hindemith brings to his tonal expression, and the expert craftsmanship that is always evident in his work. As for the Shostakovitch number, Mr. Liebling said that it would undoubtedly be disappointing to those who expected effect startling in harmony and thematic treatment. Although written in 1934, as he pointed out, this music is harmonious, melodic and reminiscent of the romantic school. Only in a few places is the characteristic cynical humor of the young Soviet composer in evidence. The final number, the Beethoven string trio (op. 9) in G, Mr. Liebling opined he might leave to the audience without comment.

The trio of artists, Messrs Berezowsky, Moldavan and Schuster, form an ensemble of fine blend and balance. It is no lack of musical finesse on their part that made the Hindemith trio lack interest and vitality. Mr. Schuster and Mr. Sandor gave the Shostakovitch sonata a performance of sensitivity and tonal beauty. The music is, as Mr. Liebling hinted, disappointing, being rather sentimental and lacking the characteristics which should go with romantic writing—winging inspiration and richness of theme. However, Mr. Schuster's fine cello art, compounded of technical fluency and tonal depth and poetic coloring, was in evidence, presenting the score brilliantly. The playing of the trio found a grateful vehicle in the final Beethoven offering.

Emanuel Feuermann Sunday night's blizzard weather did not deter a somewhat smaller but faithful audience from attending the cello recital given by Emanuel Feuermann in Town Hall. The skilled Austrian artist, who had appeared with the Philharmonic Orchestra both last season and earlier this winter, repeated the success he had won in recital last year in New York. The remarkably developed technical gifts of Mr. Feuermann were again well displayed in a widely ranging program. This included Bach's third suite (G minor), Stravinsky's Suite Italienne, Brahms' sonata in E minor (op. 90), a Prayer by Bloch, a short number by Dvorak, and the performer's own arrangement of the Sarasate Zigeunerweisen. Among the outstanding characteristics of the cellist's playing are an unusual sensitivity and tonal richness, a delicate control of dynamics which makes his tones appealing to the ear, and a superb musicianship which sets forth the formal and rhythmic qualities of each work he essays in stylistically correct interpretation. The performance of the Bach and Brahms works were especially rewarding in tonal glow and inspiration, while the spirited Stravinsky opus (based on the same material as that composer's Pulcinella suite and deriving from Pergolesi) was a quaint and engaging combination of the antique and modern. The audience gave the artist an enthusiastic reception. The excellent accompanist was Wolfgang Rebner.

Prize for Arkansas Centennial March

A cash prize of $100 for the best Arkansas centennial march has been announced by C. E. Palmer, publisher of the Texarkana Gazette and News, and of other newspapers in El Dorado, Hot Springs, Hope and Camden, Ark. One musician from each of these cities, and one to be nominated by the music department of the University of Arkansas, will compose a committee to make the ward. The contest closes on March 14. Entries should be submitted to Centennial March Editor, Gazette and News, Texarkana. The winning march will be copyrighted for the composer by the newspapers, right being reserved to use the copyrighted march as a supplement in the newspapers in the five towns.

Musical Pilgrimage to Finland

The Dyer Travel Service of Boston will be in charge of a Musical Pilgrimage to Finland this summer. Travelers in this party are to sail from New York on July 11 by the SS. Drottningholm of the Swedish American Line, and return on August 20. The pilgrimage is under the cultural leadership of Keith Crosby Brown and has as one of its main objectives the observance of the seventieth year of Jan Sibelius. The cities on the itinerary include Gothenburg, Oslo, Stockholm, Helsingfors, Gdynia and Copenhagen, with visits to points of historic as well as artistic interest. More extensive information about this tour is to be issued soon. The manager of the Dyer Travel Service is F. Everett Dyer.

Wildermann Memorial Held

Memorial Services for the recently deceased mother of Mary Wildermann were held January 16 at St. Francis of Assisi Church, New York.

BRANTWOOD HALL

Private Boarding and Day School for Girls

Lawrence Park, Bronxville, New York

Complete Courses from Pre-Kindergarten Through College Preparatory
Music, Art, Dramatics and Physical Education.
Music, Art, Dramatics and Physical Education.
Recreation—Special Emphasis on Horseback Riding
Ideal Environment—Half Hour from Grand Central Station, New York

Mary T. Maine, A. B. (Wellesley) Head of School. **Bronxville, N. Y.**

FIRST HOUSE

Brilliant Concerts Heard in Los Angeles

(*Continued from page 5*)

own transcription of a Scriabin etude in thirds was an interesting novelty. Nikita de Magaloff played all the accompaniments from memory, and contributed far more than the usual accompanist's share of the program value.

Stueckgold in Local Debut

Grete Stueckgold made her first recital appearance here on January 14 at the Auditorium. She was at her best in a group of Hugo Wolf songs, beginning with the dramatic Mignon. The delightful Mausfallen Spruechlein had to be repeated. Weyla's Gesang was poignantly given, and the spirited Ich hab' in Penna einen Liebsten was warmly lauded. Another German group was of Mahler, Reger and Strauss songs, while the opening groups ran to the florid style. Mme. Stueckgold has a charming personality and is decidedly operatic as a recitalist. Her only courtesy to American composition was a delightful Down In the Glen by Elinor Remick Warren, who also accompanied the program and contributed a well played solo group.

Woman's Lyric Club Program

The Woman's Lyric Club gave their first concert January 10 at the Auditorium and repeated Debussy's Blessed Damozel which they gave before with the Philharmonic Orchestra under Monteux. Mrs. M. Hennion Robinson was ably assisted by her daughter, Dorothy, in the accompaniment, arranged for two pianos. Pauline Guthrie again sang the title role, with Beulah Seeman as the Narrator. Ralph Peterson competently conducted the program.

A new choral work, Reconsideration, written by Frank H. Colby especially for the club, won immediate and emphatic approval. A delightfully cheerful whimsy, with a fast-moving refrain, it was developed with assured musicianship and compositional finesse. Vocal soloists were Carmen Lillywhite, Alma Lowe Creighton and Annetta Hughes Myers. Assisting soloists were the duo-pianists, Elizabeth and Frances Copeland.

Violinist in Novel Recital

Yascha Borowsky presented a violin recital in the Auditorium on January 11, assisted by his International Quintet, Ernest Kurpaty, violin, Helen Gilbert, cello, and Leo Fidler, bass, while Uzia Bermani, pianist, provided excellent accompaniments to the violin solos as well. Borowsky showed a tone of lovely quality and appeal, supported by adequate technic.

After the first movement of a lyric sonata by Alfred Hurum, the curtains parted to reveal a huge, translucent stage window against which the violinist was silhouetted on a background of quietly moving lights. This application of stage lighting to the recital lent an intimate effect remarkable in a place as large as the Auditorium. Falling snowflakes without the window gave a suitably Yuletide effect to Rebikoff's Waltz from The Christmas Tree. Among other new numbers on the program were some of Borowsky's own arrangements, as well as an Impromptu and a Rhapsody of Polly Berman, The latter were improvisatory in quality, and appealingly melodic.

Pianist Applauded

Ervin Nyiregyhazi played to an enthusiastic audience on January 14 in St. Stephen's Auditorium, displaying his customary dynamic pianism. His program was largely devoted to Liszt, including the massive sonata, the St. Francis Legend, and Schubert and Mozart transcriptions. Nyiregyhazi is always at his best in Liszt interpretations.

RAMBLING AROUND

Olga Steeb is the head of the Olga Steeb Piano School in Los Angeles which has been in existence eleven years. In addition to having a large class of private pupils and looking after a faculty of piano and theory teachers, she plays many recitals in California and other nearby states each season. In addition, Miss Steeb teaches privately and has repertoire-interpretation classes at Pomona, Redlands and Riverside, all suburbs of Los Angeles. Faculty members of her school are Creighton Pasmore and Victor Trerice, both artist pupils of Miss Steeb. They appeared in two-piano recitals on January 16 in Los Angeles under the Behymer management. On January 28 at Redlands and on February 3 they are to be heard at the Olga Steeb School.

* * *

Pro Musica's midwinter concert will be given January 31 in the music room of the Biltmore Hotel, with the entire program composed of music by Paul Hindemith. The artists are the Beethoven String Trio (Jack Pepper, violin; Philip Kahgan, viola and founder of the trio; and Alexander Reisman, cello). Assisting will be Margaret Coleman, soprano; Lillian Steuber, pianist; and Henry De Busscher, oboist. Mrs. Philip Zobelein is the president of the Los Angeles chapter of Pro Musica and Mary V. Holloway is secretary and manager.

* * *

Arch Bailey, baritone and teacher, is soloist at the Twenty-eighth Church of Christ, Scientist, at Venice, a suburb of Los Angeles, where he has been singing for the past year. During February he appears with the Hollywood Reading Club in a concert version of Tschaikowsky's opera, Pique-Dame, with Leon Rains as the narrator. In addition to a class of pupils in Westwood, Mr. Bailey also teaches at Bakersfield.

* * *

The Los Angeles Civic Opera Association is now incorporated for $100,000, with Amelio Colantoni as production manager; his brother, Mario Colantoni, is to be an important member of the company. It is planned to begin with eight performances at the Shrine Auditorium in October, 1936, at popular prices. It is stated that some Metropolitan Opera artists will be engaged in addition to the best of the local singers. An entirely new chorus is to be trained for the performances. The Messrs. Colantoni have been pioneering with grand opera in the west since 1928 and last fall. Albuquerque, N. M., and Phoenix, Ariz., were each given four performances of opera by them. Next July, at Oklahoma City, Okla., this same management is to stage a summer season in an open theatre, and following this an indoor season will be given in the new federal project auditorium.

* * *

The Euterpe Opera Reading Club offers Die Meistersinger at its regular meeting on January 28 at the Biltmore Theatre. Roland Paul, musical director and narrator, will be assisted by Dorothy Robinson, pianist. The leading roles are to be sung by Blythe Taylor Burns, Frances Warren Haynes, Alexander Hammond, Allan Watson and Russell Horton.

* * *

Mme. Margaret Matzenauer, formerly of the Metropolitan Opera, and a member of the film cast of the new picture, Opera Hat, now being produced by Columbia Studios, is planning to give a recital in Carnegie Hall, New York, to appear as guest with the Metropolitan Opera and with Toscanini and the New York Philharmonic Orchestra. Her daughter, Adrienne, is coming to Hollywood to live.

* * *

Joseph J. Klein, vocal teacher, has been located at Glendale, a suburb of Los Angeles, for the past five years. In addition to private teaching he is the director of music of the First Baptist Church there and during the last five years he has given Messiah performances yearly with an augmented church choir with full orchestral accompaniments. He is also the musical director of the Kiwanis Club Singers of Glendale, which has had fifty public appearances each year. Mr. Klein has electrical recording equipment in his studio for the recording of his student's voices.

* * *

Preston Foster of the RKO-Radio studios and Marcella Mason, soprano, are preparing a joint recital to be given in Hollywood in March. They are both coaching with Victor Chesnais.

* * *

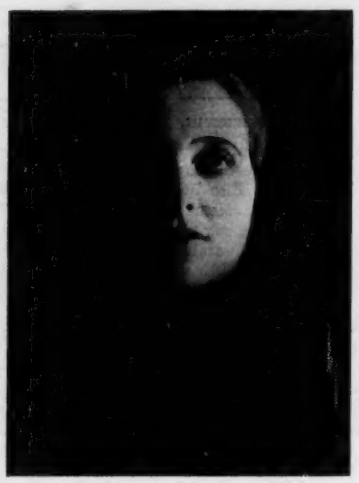
An A Cappella Choir of eighty voices of the Junior College of Los Angeles was heard in choruses from Brahms' German Requiem on January 15 under the direction of Ralph J. Peterson. He had the assistance of the City High School Orchestra. During the first half of the program, orchestral numbers were given under the direction of Dr. E. A. Cykler.

* * *

The Los Angeles Chamber Music Society (Mrs. Cecil Frankel, president) announces a postponement of the January concert to February 11 in the ballroom of the Biltmore Hotel. The California String Quartet with Nina Koshetz as the assisting artist will furnish the program.

* * *

The Women's Choral Club (forty singers) of Pasadena, gave a miscellaneous program on January 18 under the direction of Ralph J. Peterson at the Vista Arroya Hotel in Pasadena.



HELEN BATES OMERON

has maintained studios in Los Angeles and Hollywood for the past seven years. She has taught many artists now in concert, pictures and radio broadcasting. A few are Clemence Gifford, contralto of New York and Los Angeles; Lewis Story, radio artist of Chicago; Basha Maxwell, operatic and concert singer of Chicago; Dr. Carl Omeron, opera, concert and radio tenor; Allen Rogers, light opera Broadway star. Mme. Omeron is a member of the Academy of Singing Teachers of Southern California, the Dominant Club and the Social Arts League.

Grace Moore has "six sisters" in her new musical production at Columbia studios under the direction of Joseph von Sternberg. All are musical and one of the most novel scenes in the picture will be that in which they play together. Each plays a different instrument and they comprise a one family orchestra. Frieda Inescourt plays the piano; Alice Shannon, the flute; Mary Anne Mattas, the cello; Katherine Durant, the violin; Bernice Tyler, the bass viol; Eileen Tyler, the guitar. The music was composed by Fritz Kreisler.

* * *

Le Roy W. Allen, formerly a member of the music department of Los Angeles Junior College, has been appointed titular head of the music department of the University of California at Los Angeles. Mr. Allen teaches harmony, instrumentation, conducting and wind instruments and has been teaching during the past four summer sessions at California University. Mr. Allen was president of the Southern California Junior College Music Association during 1933 and 1934 and recently finished a term as president of the Southern District, California Western School Music Conference. He is a graduate of the Institute of Musical Art of New York City and has a B. S. degree from the University of California at Berkeley and an M. A. degree from Columbia University. Plans now are to extend the music department of the University of California at Los Angeles so that applied subject will be taught in addition to classes in all branches of music.

* * *

John Carroll dramatic baritone, has signed a new contract with RKO-Radio studios.

* * *

Harold Hurlbut gave the first of a series of lecture-recitals on January 12 at his studio in Hollywood. Arias of the *bel canto* school and modern songs were sung by a group of artist students including Clarence Porter, Lloyd Staples, Delos Porter, Dorothy Studebaker and Martha Burnett, the latter a fifteen-year-old lyric soprano. C. D. K.

Ganz Conducts Own Work in Ernest Schelling Concert

Rudolph Ganz was invited by Ernest Schelling to conduct his own work Animal Pictures, on the first program of the New York Philharmonic Concerts for Children and Young People, January 11 at Carnegie Hall, New York. Mr. and Mrs. Franz Werfel were the guests of Mr. Schelling on this occasion. Both the author and his wife, the former Alma Mahler, are greatly interested in the educational work in music which is being done for young people in this country.

Wilfrid Van Wyck in New York

Wilfrid Van Wyck, the English manager, who is now in this country engaging artists for European tours next season, is stopping at the St. Regis Hotel, New York. He returns to England on February 5.

MARION TALLEY — COLORATURA SOPRANO — OPERA — CONCERT — RADIO — NBC Artists Service — 30 Rockefeller Plaza, New York

Harold Hurlbut — TEACHER OF VOICE — Teacher of DICK POWELL and ERIK RHODES. See FEB. ETUDE — *De Reszke Exponent* — 2150 Beachwood Dr., Hollywood, Cal.

GLEN ERIKSON — BASS-BARITONE — *with* — PARAMOUNT STUDIOS — Hollywood, Calif.

MARGARET ELLEN MACCONACHIE — STUDIOS — TEACHER OF VOICE — Address care of Musical Courier, Roosevelt Hotel, Hollywood, Calif.

JOHN SMALLMAN — TEACHER OF VOICE — Coaching in Oratorio and Lieder Singing — Mus-Art Center — Phone Prospect 8474 — Los Angeles, Calif.

JOY MCARDEN — SOPRANO — de l'Opera, Paris — Opera, Oratorio, Concert — TEACHING — 117 Fremont Place, Los Angeles, Calif. WY 7163

LAURA SAUNDERS — SOPRANO — CONCERTS—OPERA — FOLKSONG RECITALS IN COSTUME — 5617 Hollywood Blvd. — Hollywood, Calif.

ARTHUR ROSENSTEIN — ACCOMPANIST and COACH — Metro-Goldwyn-Mayer Studios — Culver City, Calif. — Phone: Hillside 3756

EDOARDO SACERDOTE — VOICE SPECIALIST — OPERA — CONCERT — REPERTOIRE — 6054 Yucca St. — Hollywood, Calif. — Phone GL. 1285

FRANK FOREST TENOR — PARAMOUNT STUDIOS — CHICAGO CIVIC OPERA — Management: — (Concerts—Opera) N.B.C. — (Pictures) Myron Selznick & Co., Inc., — Hollywood, Calif.

Ormandy Leads American Premiere Of Orchestral Suite from Zador Ballet

Edith Mason Hailed as Soloist with Minneapolis Symphonic Players—Milstein Is Appreciated Recitalist—Weekday Concert for Students Presented

MINNEAPOLIS, MINN.—The seventh concert of the Minneapolis Symphony Orchestra on January 3, featured Rachmaninoff's second symphony and introduced for a first time in America Eugene Zador's suite from the ballet The Machine Man. Eugene Ormandy skillfully guided the orchestra through the symphonic maze, not missing any of the fine beauties of the work. The Zador suite was suprisingly mellow for a composition of today; musically dissonant and definitely tuneful even in the Dance of the Machines, the final number. The organ choral-prelude, Fervent Is My Longing by Bach, orchestrated by Lucien Calliet, the *scherzo* from Romeo and Juliet by Berlioz, and Ravel's Bolero completed the program. The audience recalled Mr. Ormandy several times.

The eighth Sunday concert, on January 5, was another Viennese excursion which included Mozart, Schubert, Mayseder-Helmesherger, Suppe, Johann Strauss, Lanner and Stix—the latter composer was represented by a pizzicato polka arranged by Eugene Ormandy. The conductor was energetic, sharply rhythmic in his attitude. The Strauss numbers, overtures to Waldmeister and Die Fledermaus and the polka Tritsch-tratsch, the waltz by Lanner Die Schönbrunner, the Stix number, Suppe's overture to The Beautiful Galatea and the etude Ball Scene for all the violins were enhanced by this attitude, but Schubert's Unfinished Symphony became too rugged, too masculine. Mr. Ormandy was again the object of much devoted applause.

MILSTEIN IN UNIVERSITY SERIES

The third concert of the University Artists Course, January 7, was given by Nathan Milstein, violinist. Chaconne by Vitali, sonata in E flat major by Beethoven, and Symphonie Espagnole by Lalo made up the solid portion of the program. Short numbers by Smetana, Moussorgsky-Milstein, Liszt-Milstein, Rimsky-Korsakoff and Paganini, and several encores completed a perfect evening for the thousands which filled Northrop Auditorium. Vitali and Beethoven were played with orthodox precision, Lalo with romantic fervor but in each of these works the artist revealed their brilliant aspects. The small numbers were scintillant. The audience was as enthusiastic as Minnesota repressions permit. The accompaniments of Leopold Mittmann were an integral part of the successful program.

Edith Mason appeared as soloist at the eighth concert of the Minneapolis Symphony Series on January 10. This concert had definite chamber music character with Bach's suite (No. 2) for strings and flute and Schubert's fifth symphony, the latter a first performance for Minneapolis. Three dances from de Falla's Three Cornered Hat restored the orchestral flavor emphatically. Miss Mason was more effective in Deh vieni from Figaro by Mozart and the Waltz Song from Romeo and Juliet by Gounod than in her second group, Hat dich die Liebe berührt by Marx and Ständchen by Strauss. In the latter songs the orchestral accompaniment was too generous. Encores were granted. Mr. Ormandy ably expressed the inner significance of the Bach numbers and the outer charm of the Schubert symphony, the de Falla dances flashed with the sparkling light this conductor enjoys; so does the audience.

The Sunday concert of January 12, the ninth, was a Wagner program. An unusually large audience enjoyed every excerpt, and gave Eugene Ormandy vigorous evidence of this enjoyment. Berthold Busch, baritone, sang two airs from Tannhäuser, Blick ich umher, and Holder Abendstern, and Wotan's part in the scene from Die Walküre. He sang the Wolfram songs with dignity and sincerity, for he has a fine baritone voice used with skill. Mr. Ormandy again demonstrated his admirable versatility by investing each number with dramatic beauty.

STUDENTS' CONCERT

Through the Minnesota Daily, the students of the University of Minnesota challenged the authorities of the orchestra to give them an opportunity to hear the organization upon a week day afternoon. Mrs. Carlyle Scott, manager of the orchestra accepted this challenge, and Tuesday afternoon, January 14, 4,000 students listened to the overture to the Flying Dutchman of Wagner, the New World Symphony of Dvorak, Invitation to the Dance, Weber-Weingartner and Ravel's Bolero. This afternoon concert for university students was so successful, three more are planned. Eugene Ormandy was happily at home with his listeners as he explained each number before playing. The orchestra evidently enjoyed playing for the attentive audience, and Ormandy likewise was at his genial best. E. G. K.

Brailowsky Arrives for First Tour Here in Five Years

Alexander Brailowsky, Russian pianist, arrived on January 9 on the SS. Ile de France for his first American concert tour in five years. He is fulfilling many engagements here, including a New York recital in Carnegie Hall on February 17. His first concert was in Toronto on January 13, followed by recitals during the remainder of January in St. Louis, Pittsburgh, Ottawa, Buffalo and Chicago. During February he plays throughout the south in Nashville, Macon, New Orleans and other cities. Going west to the Pacific Coast, his California bookings include Los Angeles, Santa Barbara, Eureka, Stockton and appearances with the San Francisco Symphony Orchestra. He will also play in Portland, Ore., Ogden, Utah, Pocatello, Ida., Moorhead, Minn., and in Minneapolis.

During his absence from the United States Brailowsky has toured Europe, South America, Mexico, Egypt, Palestine and the Far East. His present season opened in Scandinavia in September. A Chopin recital at Prague followed. In Vienna a second recital had to be given. He also was heard in The Hague and in Zurich. In Paris Brailowsky appeared with the Orchestre Symphonique and in recital at the Salle Pleyel. December found him playing in London and the English provinces, Budapest, Czecho-Slovakia, Italy (including a recital in Rome with the Academia Santa Cecilia). Just before sailing he gave concerts in Southern France and made a musical film in Paris.

Federal Music Project Forms Citizens' Sponsorship Committees

To secure community backing for the numerous activities now going on under the Federal Music Project of the WPA, and to give communities the fullest benefit of these activities, Citizens' Sponsorship Committees are being organized in each of the five boroughs of Greater New York. Mrs. Elmer James Ottaway, assistant to Dr. Nikolai Sokoloff, director of the Federal Music Project, is in charge of the organization of the committees. To facilitate the activities of the committees, and to act as a clearing house for all informaion, a Bureau of Sponsoring Agencies has been set up at New York headquarters of the Federal Music Project, 110 West Forty-Eighth Street. Helen Kauffman is director of the bureau, Lillian Jackson, assistant director, and Eleanor Gage, editor of the bi-monthly bulletin.

New York Museum and Library May Merge Music Departments

A proposal has been made to consolidate the musical departments of the Metropolitan Museum of Art and the New York Public Library. Officials of both institutions are considering the matter, and have reached agreement on the advisability of establishing a musical museum to house the Metropolitan Museum's collection of musical instruments (one of the most outstanding in the world, including rare old instruments of primitive people and the earlier forms of our present instruments) and the library's large collection of musical manuscripts, sheet music and books on music and musicians. The plan has the approval of the heirs of Mrs. John Crosby Brown, who donated the collection of instruments to the Metropolitan Museum. The main obstacle in the way of this consolidation is the lack of a suitable building. Mayor LaGuardia's recent proposal of a municipal art centre provided for a branch to be used for a music museum. It is suggested that in the new quarters use would be made more extensively of the instruments, including performances on these instruments. It is felt that study of the instruments would thus not be confined to merely looking at them.

Ernst Hoffmann Conducts in Boston and Cambridge

Ernst Hoffmann has conducted concerts in Boston and at Harvard University during the past several months. He has led the Serenade Orchestra at the Boston Public Library Courtyard; the Commonwealth Serenade Orchestra at the Isabella Stewart Gardner Museum; the Commonwealth Symphony Orchestra (first public concert) at the Sanders Theatre of Harvard University; the Commonwealth Chamber Orchestra at the Museum of Fine Arts (twice); and the last named group in a program of Shakespeare in Music at Harvard.

Mr. Hoffmann conducted the Commonwealth Chamber Orchestra on January 12 at the Museum of Fine Arts, Boston, in a program featuring the Serenade (op. 18) of Otto Luening; and Mozart's Schauspieldirektor overture and Jupiter symphony. The program notes in speaking of Mr. Luening's text mentioned his winning of a Guggenheim Fellowship, his opera Evangeline and cites him as having been guest conductor of the American Opera and executive director of the opera department at the Eastman School of Music.

N. Y. Matinee Musicale Concert

The New York Matinee Musicale's first formal concert on February 2 will be known as Henry Hadley Day. Mr. Hadley is to give a program of his own compositions, assisted by artists to be announced later.

MAX ALTGLASS
TENOR METROPOLITAN OPERA CO.
ONLY TEACHER of the international star MARIA MULLER AND OTHER METROPOLITAN OPERA and EUROPEAN CELEBRITIES
415 Central Park West, N. Y. ACademy 2-6601

GRACE MOORE
Exclusive Management: METROPOLITAN MUSICAL BUREAU, INC. 113 West 57th St. New York
Brunswick Records

JULIUS HUEHN
BARITONE, Metropolitan Opera Co.
Management: HAENSEL & JONES, 113 West 57th Street, New York City
Division: Columbia Concerts Corp. of Columbia Broadcasting System

COLETTE D'ARVILLE
SOPRANO
OPERA COMIQUE, PARIS
OPERA—CONCERTS—RADIO
For information apply Room 1200, 545 Fifth Avenue, New York, N. Y.

ALVA FEDDE
SOPRANO—POETESS
Author of MESSENGERS OF PEACE and MEMORIAL POEM TO WILL ROGERS
Programs of Original Poems and Music
Mgt. HARRIET STEEL PICKERNELL, 1780 Broadway, N. Y. Tel. CIrcle 7-4161

BARBARA BLATHERWICK
RECITAL—COLORATURA SOPRANO—OPERA
PUPILS ACCEPTED
The Italian Bel Canto founded on the principles of Manuel Garcia.
43 Fifth Avenue, New York
Tel. GRamercy 5-6392

NORENA
METROPOLITAN OPERA
Management: NBC ARTISTS SERVICE
30 Rockefeller Plaza, New York

FREDERICK JAGEL
TENOR—METROPOLITAN OPERA COMPANY
Concert Management Arthur Judson
113 W. 57th St., New York

ROSA PONSELLE
Exclusive Management LIBBIE MILLER 113 West 57th St. New York City
Victor Records

ISADORE L. BUCHHALTER
PIANO TEACHER
Fine Arts Building Chicago, Ill.

LOUDON GREENLEES
SCOTTISH BARITONE
"A Distinguished Singer With Musical Intelligence"
IN AMERICA SEASON 1935-36
Management: ANNIE FRIEDBERG, Fisk Building, New York

The World's Greatest Musical Weekly
The MUSICAL COURIER
You surely wish to have a thorough and comprehensive weekly review of the world of music; fill out the accompanying slip and become a subscriber of the MUSICAL COURIER.

FREE! Coon's Pocket Dictionary of Music Terms. Gives over 5,000 definitions of terms and phrases in general use in music. This offer is for one year's subscription and holds good for a limited period.

MUSICAL COURIER, 113 West 57th St. New York, N. Y.
For enclosed $3.00 send the MUSICAL COURIER for one year and include the dictionary.
Name .....
Address .....
City .....
Canada, $4.00 Foreign, $4.50

MUSICAL COURIER
Weekly Review of the World's Music

Published by the
MUSICAL COURIER COMPANY, INC.
Steinway Building, 113 West 57th Street, New York
GEORGE H. HILBERT, President
Telephone to all Departments: Circle 7-4500, 7-4501, 7-4502, 7-4503, 7-4504, 7-4505, 7-4506
Cable address: Musicurier, New York

LEONARD LIEBLING.....Editor-in-Chief
HORACE JOHNSON.....Managing Editor
WILLIAM GEPPERT
RENE DEVRIES (Chicago)
CESAR SAERCHINGER (London)
IRVING SCHWERKE (Paris)
...Associate Editors
J. ALBERT RIKER.....General Representative

CHICAGO AND MIDDLE WEST HEADQUARTERS — JEANNETTE COX, 820 to 830 Orchestra Building, 220 South Michigan Ave., Chicago. Telephone, Harrison 6110.
HOLLYWOOD AND PACIFIC COAST HEADQUARTERS—CARL D. KINSEY (in charge), Roosevelt Hotel, Hollywood, Cal. Telephone, Granite 2818.
BOSTON AND NEW ENGLAND HEADQUARTERS—F. EVERETT DYER (in charge), 246 Huntington Avenue, Boston. Telephone, Kenmore 2380.
PARIS AND GENERAL EUROPEAN HEADQUARTERS—IRVING SCHWERKE (in charge), 6 Square Leon Guillot, Paris (XV). Telephone, Vaugirard 48-24. Cable address, Musicurier, Paris.
LONDON, ENGLAND—DOROTHY HUTTENBACH, Panton House, 25 Haymarket, S. W. 1. Telephone, Whitehall 1937. Cable address: Musicurier, London.
VIENNA, AUSTRIA—GEORG KUGEL, 1 Bosendorferstrasse 12. Telephone V 44-0-22.
Amplification of the foregoing list will be found on page three of this issue. For names and addresses of other American Offices, correspondents and representatives apply at the main office. European addresses will be furnished by the London office.

SUBSCRIPTIONS—Domestic, Three Dollars. Canadian, Four Dollars. Foreign, Four Dollars and Fifty Cents. Single Copies, Twenty Cents at Newsstands. Back numbers, Twenty-five Cents. American News Company, New York, General Distributing Agents. Western News Company, Chicago, Western Distributing Agents. New England News Co., Eastern Distributing Agents. Australasian News Co., Ltd., Agents for Sydney, Melbourne, Brisbane, Adelaide, Perth, Tasmania. Agents for New Zealand, New Zealand News Co., Ltd., Wellington. European Agents, The International News Company, Ltd., Bream's Building, London, E. C. 4, England.

The MUSICAL COURIER is for sale at the principal newsstands and music stores in the United States, and in the leading music houses, hotels and kiosques in Europe.

Copy for Advertising in the MUSICAL COURIER should be in the hands of the Advertising Department before four o'clock on the Friday one week previous to the date of publication. The advertising rates of the MUSICAL COURIER are computed on a flat rate basis, no charge being made for setting up advertisements. An extra charge is made for mortising, notching, and layouts which call for special set-ups.

Entered as Second Class Matter, January 8, 1883, at the Post Office at New York, N. Y., under the Act of March 3, 1879.

The editors will be glad to receive and look over manuscripts for publication. These will not be returned, however, unless accompanied by stamped and addressed envelope. The MUSICAL COURIER does not hold itself responsible for the loss or non-return of contributions.

New York January 25, 1936 No. 2883

Air-conditioned music is music that has airs, isn't it?

—o—

New orchestral works seem to be getting as scarce as information about the war in Ethiopia.

—o—

These days President Roosevelt probably feels like Wagner, Strauss and Stravinsky when they first went afoul of the critics.

—o—

Leopold Stokowski visions a rebirth of the classics through the role of scientific recording and broadcasting. Most of us never even heard that they were ailing.

—o—

Language in Opera

The innovation in a recent performance of Carmen at the Metropolitan Opera, when the protagonist of the title role sang it in Swedish, while the rest of the cast used the traditional French, may have caused qualms to some of the old-timers. But the expedient was so successful that it ought to shed new light on the old question as to whether operas should be given in their original language or in that of the country where they are being sung.

One has repeatedly heard many arguments on each side of the question, and to date the matter has been largely left where the disputants found it. In European houses, operas are translated; here they are performed (usually) as the librettists wrote them. However, this theory is not always honored, for L'Africana in New York at the Metropolitan is heard in Italian, as is Boris Godounoff (save when Chaliapin used to do the title role in the Slavic tongue, while the others sang the mellifluous argot of Milan). Martha also emerged as Marta in Mr. Gatti-Casazza's day, while Snegourotchka kept its Russian title, but was intoned in the Gallic. As for the particular inflections employed by some members of the cast in singing American works, that is better left to the imagination.

The truth seems to be that outstandingly effective operas do not wholly lose their identity in translation—they float on the musical stream, and it does not matter irreparably if the vowels and consonants embedded in it are one or the other. Of course, there are many arguments against the practices of translation. One knows and gives due weight to several of them: the fact that the accents in the music may not fall on the same notes and thus the composer's dramatic expressiveness may be ruined; that some forms of music suit the native genius of a language and are somewhat incongruous divorced from it. One has beheld some truly disturbing, overliteral translations of Wagner, in which the language of that superb musician but much less Parnassian poet was reduced to doggerel. An English Tristan with every syllable of this divine nonsense falling nakedly on the ear would be unbearable to many.

If the truth be told, only a few persons (compatriots of the composers or adepts who know every line of a libretto) listen to the text in its entirety. Perhaps it is better that this is the case, although the habit of sitting for hours through a play that is unintelligible seems a silly and bewildering one to the neophyte in opera-going. But, after all, the music is the thing; it is the life-blood of lyric drama, without which many excellently-intended essays in this form have withered and soon died.

All this throws an ironic light on the efforts of the many opera pioneers who attempted to "remodel" musical style so as to give more scope to the drama. Wagner included, all of them reckoned without the fact that a music drama becomes a classic only when it falls into line as a historic and important contribution to the melodic production of its time. If it builds securely on the musical past, opens new vistas into the future, and, above all, expresses the genius of its race in an individual way, with sufficient seizing power and intensity, it has a pretty sure chance for survival. But all this is entirely apart from the language in which it is originally sung; sometimes the very libretto, as in The Magic Flute, may be extremely unstageworthy, and yet the work will live because of its music. There is almost no example of the reverse process taking place, although a novel or strong drama may for a time keep an inferior score in the repertoire. Later it can be regarded at best as a "period piece," a musical curiosity that throws a light on its time as Jonny Spielt Auf and its ilk already do. But to posterity, it is the music and not the words that counts.

—o—

Fickle Musical Guidebooks

What is so rare as a musical encyclopaedia with information up to the moment? Things happen so quickly in the melodic realm that even last year's reference book is quickly outdated. Some works that were excellent in their day and still retain much information on the scientific and historical side of the tonal art are reissued year after year with no attempt at revision of the biographical notes. Thus one is unable to find out whether or not a musician is still living, what his latest exploits have been, and in the case of some of the more romantic figures, which matrimonial venture he is at present engaged upon.

In Germany, a land of notoriously patient and accurate compilers, there has been an attempt to issue separate editions of such lexicons in periodic, paper-covered numbers, rather like a magazine. One of these compendiums which has recently come to hand has shown much ingenuity in boiling down its contents into the least possible compass, by means of a series of abbreviations. It is true that the information given is rather sketchy, but it is *bearbeitet und ergänzt* up to and including the year 1935. Alas, the articles do not always cover many of the more recent engagements, foreign tours and the like, of personalities. How could one reasonably expect them to, considering that musicians are a flighty set of mortals and change their allegiances so quickly? One needs hardly mention the role that certain recent European political upheavals have played in changing the habitats of many worthy musicians.

Some of the difficulties encountered are revealed in the foreword penned by the eminent editor of this Teutonic compilation. No doubt with tongue gently in cheek, the gentleman notes that "quite especial attention has been paid to living musicians, but also much concerning those of the past has been retained; in addition, the librettists of operas and operettas are included, and many pseudonyms have been revealed—the last perhaps not always pleasing to those who have been discovered. If one or the other of living artists have been missed, this may have been owing to the fact that the subject himself would not answer repeated inquiries about himself or would not give enough information." In true scholarly fashion, he appends a concise footnote: "This is especially the case with women singers, who are entirely too unwilling to reveal the date of their birth. Feminine artists who have refused this information had to be excluded from this lexicon." Apparently, in Naziland such weaknesses are not encouraged. The penalty: biographical oblivion.

Despite the laborious and not always rewarding efforts of such archivists, it would be well for inexpensive editions of such works to be put forth and revised annually. Perhaps in a cheap format, the annual issue could be kept within the price which the average subscriber would pay. And in this way, too, new details could be added each twelvemonth.

—o—

Why Not Bring Theory Up to Date?

Although no one seriously believes that geniuses can be created with lessons in musical theory, the technical background is recognized to be so important in supplying the tools of art that efforts have been greatly extended in the conservatories to teach these rudiments to aspiring creators. The theoretical branches, once consisting of a single and somewhat simple body of knowledge, have been subdivided until a lifetime might be spent in mastering all of them. The fact remains that some of the most original composers treated these traditions cavalierly, threw overboard many of them—and thereby started new habits in music which in turn revolutionized practise, if not theory.

In view of the anarchy that exists today in the realm of music, it is moot to inquire whether the whole study of theory should not be thoroughly revised. In particular, the research in music psychology, processes of learning and the like, which has been carried on since this century began, point the way to new methods in the teaching of composition. As yet, however, the hoary principles that have been repeated since the days of Rameau, and the methods of fugue, counterpoint and thoroughbass, persist in the textbooks of composition, with perhaps a brief appendix on some of the newer harmonic freedom.

A timely article on The Teaching of Composition, by Leonid Sabaneev, in a recent issue of The Musical Times (London), states that "unfortunately it has to be admitted that the methods of teaching composition employed today are quite abnormal. Owing to the rupture between theory and practise, . . . the situation of the teacher who wants to approach the problem of a course in composition thoughtfully . . . is really tragic. Generally, he extricates himself by adopting the methods consecrated by long use and tradition, although their suitability for vital creative work was doubted more than a century ago. He deliberately closes his eyes to the fact that the real musical life strangely and at every turn contradicts all his assertions. And the student, after absorbing all this wisdom, is graciously given the right to forget all about it and compose in his own way.

"This course of action is unhappily very general. To it we are indebted for the many unwholesome phenomena in current music, especially the anarchy of musical thought due to the absence of any attempt in the schools to connect the artistic side of music . . . with theory. The student is taught one thing, but discovers something quite different in what is accepted as fine music. . . . The student of composition is everywhere presented with postulates . . . noted by theorists who lived between the fourteenth and seventeenth centuries. . . .

"Many justify this state of affairs, as they consider these medieval rules and requirements imposed upon the young musician during his apprenticeship to be in the nature of exercises, indispensable to the development of technic and freedom of style. This is quite incorrect, as radically wrong as the method which would compel a pianist to learn to play on a clavecin dating back to the days of Byrd, or an architect to begin his career with the erection of buildings on piles, in order to develop his technic. In point of fact every period has a technic peculiar to itself. The contemporary composer and the contemporary engineer should study the technic, not of the times of Josquin des Près or Hiram, but of the era of Richard Strauss and reinforced concrete. . . .

"We are well aware of the ordinary results of a course in composition: the student who has taken it makes an excellent showing with his school exercises, but cannot put two notes together neatly when he tries his hand at independent work. . . . The young composer who has absorbed all this learning and yet has not the least idea how to turn his knowledge to practical use, generally ends by flinging theory overboard and becoming a desperate musical anarchist. The results are familiar to us in contemporary music: crude theories, innovation without any basis, and, in the final reckoning, an utter lack of mastery in the art of composition."

The writer concludes that a sweeping reorganization of the science of music is imperative. Here is a fruitful subject on which musical foundations might well commission a skilled researcher to work.

VARIATIONS

By Leonard Liebling

To those who have followed the doings in music for a long period, probably no phase seems more remarkable than the progress achieved in developing the art as an education and as entertainment. The result is an incalculably larger number of musical practitioners and listeners today than ever before in the history of the world.

Time was when composers served as vassals to wealthy patrons and wrote entirely for them; when symphony and chamber music concerts confined themselves to the *salons* of the cultured elite; when opera was guarded as the exclusive and almost secret possession of titled Florentine noblemen and their friends.

Evolution, gradual but slow, effected some change, until suddenly toward the end of the nineteenth century, began the phenomenal era of modern invention, and soon it entered into the field of music. The phonograph and the mechanical piano brought tonal art to millions who might otherwise never have been coaxed under its influence. With the twentieth century came radio and what that medium meant to music need not be pointed out to present-day generations. It is an additional comfort for us to feel that Americans developed the phonograph, player piano, and radio, to their highest efficiency and most general application. Considered both as sources of education and enjoyment, their value in music is almost inestimable.

However, American inventive minds drive ever onward, and now has come another new link which establishes still closer contact between music and the multitudes. Use of this invention not only simplifies and amplifies means of listening, but also affords accompanying opportunity for the easy assimilation of musical history, biography, and analysis. Best of all, the knowledge is projected not as dry pedogogy, but essentially in the form of entertainment, and is to be marketed at a price within the reach of almost anyone.

I have seen and heard the apparatus in private showing and for business reasons its sponsors do not desire specific commercial publicity at this moment.

Suffice it to say that I was deeply impressed and astounded to realize that a complete opera, to mention only one element, could be brought into the home, studio, school, or music club, audibly, visually, presenting the entire music, libretto, and necessary information about the composer and his work, and all by mechanical means as simple as that of turning a dial on the radio.

In addition to opera, the invention provides also for musically-illustrated lectures or lessons on every subject in the entire field of tone.

In due time you will know as much and more about the new medium as I do now, but meanwhile I feel satisfaction in having given you advance information (even if necessarily mysterious) of its forthcoming appearance. It is a truly revolutionary help to music, its public, composers, publishers, producers, and performers.

* * *

Those who admire Lotte Lehmann as a vocal interpreter and operatic actress, will be interested to learn that she is also a wielder of the pen. A little volume of her writings lies before me, published by the Hugo Heller-Bukum Co., of Vienna and Leipsic. It is called Verse In Prosa. I am looking forward to reading and reporting the contents as soon as time permits, particularly as I am already acquainted with some unpublished poems by the highly gifted songstress.

* * *

On exhibition in the Carnegie Hall Lounge are two letters from the collection of the Philharmonic Symphony Society: one of Richard Wagner and the other of Luigi Cherubini. There can also be seen a facsimile of the first page of the Cherubini symphony in D (written in 1815) which Toscanini introduced to America at his first concert of the season last Thursday.

The letter from Wagner to Felix Mottl, dated Bayreuth, January 22, 1878, follows:

"Dear Mr. Mottl, it seems fated that we are not to get together. This time it was the famous direction of the comic opera which came between us. Inasmuch as I need a very capable young musician as my assistant, I have decided on Anton Seidl who has just been offered an unusually good engagement in Hamburg. It will be necessary for him to study a good deal to play my orchestral sketches. It will also be necessary to break him of his inborn laziness. I hope for the best. He is going to be my house guest and will fill the place which Richter held for so long and so helpfully. This is settled now, and I must refuse your kind and friendly offer. As for our not getting together, that is your fault. However, you have best, best wishes and I have only the highest opinion of you. With best wishes. . . ."

Accompanying an etching of Cherubini by Vigneron (1832) is the following letter addressed to Monsieur Pacini in Paris and dated February 21, 1836:

"Here is the letter for Donizetti and the small box. Needless to say, send the letter at once and the box as soon as you can."

* * *

On a Sunday evening The Lambs (actors' club of New York) held its annual New Year's Gambol at the Fold, 130 West 44th Street.

There was a varied entertainment in the club theatre, with a large array of Metropolitan Opera artists as listeners, monitored by Edward Johnson. They had been invited by The Lambs to witness some spoofing of grand opera, and took it in good part.

One of the numbers was the following, which I have censored severely for publication in this chaste department. At the original performance, the audience was entirely male, so enough said:

"HEROES OF OPERA"

(With music by Harry Archer)

Characters:

Manrico (Trovatore).
Faust (Faust).
Tristan (Tristan and Isolde).
Rodolfo (Boheme).
Alfredo (Traviata).

(In authentic operatic costume, the five enter to the music of La Donna e Mobile from Rigoletto. They are covered with bandages, plasters, etc. Carry crutches. One is in a wheel-chair.)

I

We're the love-making tenors of Opera fame
With quality, power, and range.
We're great—even more so—the marks on our torso
Are scars of our business—not mange.
Our muscles are twisted, just how they've resisted
Comes under the item of news.
We've headaches and sprains, and rheumatical pains
We'll tell you what gave us the blues:

(Chorus)

Ah, pity us lovers in op'ra
With figures and manners entrancing.
We'd die for the cause, and a little applause;
We are heroes of lyric romancing.

II

When the season is done, you may never suspect
Our ribs are all floating in space;
A touch of neuritis, and mangled colitis—
The Gildas just laugh in our face.
Lucias point digits, at Romeo midgets,
Isoldes regard us with pique;
You can't be a hero, with passion at zero,
A Tristan three times in a week.

(Chorus)

III

In Gounod and Verdi, and Mozart we sing—
To ladies most moral, or loose;
Dames wild or religious, with ardor prodigious
We're paid to beset and seduce—
We try our bel canto, and dolce non tanto
As well as fortissimo roar.
But with more than high C's, we're expected to please
Juliet, Marguerite, and Lenore.

(Chorus)

IV

You must pardon the moan, but we're all skin and bone
Abrasions, and bendings and limps;
Our tones we deliver, then promptly we flivver
And crash like a torn lot of blimps.
With Carmen to neck, it's a problem, by heck;
With Brünnhilde we're all a mistake.
As lusty young Samson, we get in a jamson
And can't give Delilah a break.

(Chorus)

V

When the Spring flowers bloom
We can shake off our gloom—
No Neddas and Toscas to suit;
Edgardo, Othello, can both go to hell-o,
Manrico and Siegfried to boot.
A freshly-picked scallion, to Duca, the stallion—
At present he's only a dud;
Our grand op'ra bosses must think that we're hosses—
Ye Gods, is a tenor a stud?

Chorus

As soon as our season is over
No longer we're lovers entrancing.
It's away, and good-bye,
And in parting we cry:
"AW, NURTS—to all lyric romancing."

(The five tenors exit joyfully to music of La Donna e Mobile.)

* * *

If you would like to know too about the Aida and Falstaff sketch, ask Simon Snooper or anyone else who was at the Gambol.

* * *

PLEA OF THE MONTH

Put me some place east of Suez
Where I cannot hear the sound
Of a race of people singing
"The Music Goes 'Round and Around."

—New York Sun.

* * *

Wilmington, Del., January 6, 1936.

Dear Variations:

It has recently been brought to my attention that some persons have been unable to get in touch with me, because I have severed relations with Mr. Timaeus, and my private address was unknown. In view of this I thought it advisable to notify you of my address.

I will be on tour in Canada and the Pacific Coast during the next few months, but the following address will always reach me: 1111 Franklin St., Wilmington, Del.

I would also appreciate it very much if you would mention this address in some part of your magazine.

Wishing you a happy New Year, I am,

Sincerely yours,
JAN KUBELIK.

* * *

Simultaneously, from Louis Persinger and Richard Hageman, comes attention-calling to this advertisement from the New York Herald Tribune of January 17:

Six-month-old male baby, American birth, wanted to be developed into musical genius. Selected baby cared for, tutored, all expenses paid. Write mentioning musical heritage if any. Apt. 8A, 1095 Park Ave., N. Y. C.

Persinger comments: "Who says that America is not musically inclined?

"You make 'em,
We break 'em."

* * *

Modernists and conservatives in music alternate continually between pointing with pride and viewing with alarm.

* * *

A Harvard instructor has invented a device which will get a burglar all tangled up in radio waves. Every time the burglar makes a move he will sound like an amateur hour.

—The New Yorker.

* * *

Did Wagner do his composing at the piano or away from it? I have been taken to task for telling an audience that the master created with practically no use of the instrument. If there is anyone alive who knows at first hand, would he please write, telephone, telegraph, or cable the information to this desk?

* * *

Apropos, the house of Steinway announces that 1936 orders already placed for their pianos, total $3,000,000. Maybe that means some Wagners at last for America.

* * *

FROM VARIATIONS, DECEMBER 14.	FROM THE NEW YORKER, JANUARY 18.
A prize of $2,000 is offered at Mayor La Guardia's suggestion for the best song about New York City. The Isle of Caprice might not be a bad title.	The rules say that the municipal anthem must include all five boroughs of the city. This ruins our plan to write a lovely lyric about Manhattan, the Isle of Caprice.

* * *

Perhaps it would be a good idea to let the United States Supreme Court make the final decisions on musical works and performances.

* * *

Let the name of that miscreant remain secret who alluded to Wagner's longest opera as "Goitredämmerung."

Our own Leonard Liebling was elevated in the eyes of his countrymen on January 12 when he served as Collie of the Lamb's Gambol held in the sacred precincts of The Fold. With his resplendent visage decorating the orange cover of the program, his nimble feet trodding the illustrious stage of the *théâtre intime*, and scintillating witticisms gilding his mobile lips, L. L. started the show going before a distinguished audience of the male species. By peering assiduously, I spotted Governor Harold Hoffman of New Jersey, Edward Johnson (the Mogul of the Met), Earle Lewis (of the same residence), Lauritz Melchior, Paul Althouse, Gennaro Papi, Marek Windheim, Hans Clemens, Friedrich Schorr, Joseph Bentonelli, Rudy Valle, Fred Waring, Phil Baker, Siegfried Kahn, Gene Buck, Armand Tokatyan, Max Chopnick, Frank Crumit, Horace Johnson, and three hundred other creatures who earn their shirts and pants by amusing people in one way or another.

As for the show Leonard sponsored, it made the boys laugh uproariously and weep copiously. His one-act play about Mozart (the hit of the evening), which you read last week in Variations, was superbly staged and acted by a cast composed of Horace Braham, Frederick Howard, Charles Hart, Bartlett Simmons, John Barker, James Wolfe and Fritz Loewe. Another sketch called (deleted by the Editor) was very, very "naughty." In it Joe Downing, Sam Byrd, Roy Roberts, Billy Lynn, Edmund Breese, Bert Lahr and Clyde Franklin offered their histrionic wares with devastating results. Charles O. Locke was the author of this decomposition; and it was pathetically staged by Harold Woolf. The realistic spook-ridden scenery was perpetrated by Edward Eddy.

Harry Shannon resurrected Abraham Lincoln and Harry Short put the pulmotor to Al Smith in a Joe Laurie pseudo political skit. I judge that no Lamb is a Democrat or a Republican, for they strenuously applauded epithets against both those honorable(?) institutions.

Opera from the Rear written by a music critic was good enough but didn't build to the emotionally stirring climax demanded by the subject matter. Too much delicacy was revealed, although William Edmunds, Chester Stratton, Roy Roberts and Jack Tyler did their best to indicate strategic points.

Reverie, by Harry Stubbs, was a dead drama, as were Charles Dow Clark, Charles Schofield and Lorin Baker in their lugubrious parts. The audience cried and cried over this. Why not? For I couldn't believe my ears and eyes that such awful things could happen on any modern stage. Certainly this "drahmer" was raised from the grave.

After this liquid effusion the Commuters Quartet of the University Glee Club and the entire robust body of that fine aggregation sang Negro spirituals, humorous songs and college melodies. They were cheered and cheered and cheered and cheered. Even I—satiated as I am with all emotions—gave them one of my rare smiles of pleasure.

At the Opera Bar—a deeply felt domestic tragedy that "got" every man in the auditorium—was received with belly laughs. Jack Tyler, Alexander Clark, Jr., Clifford Brooke and Brandon Peters were delightful examples of the things liquor does.

Harry Archer wrote the music for Leonard's lyric which you will find in Variations this week. The song was sung with deep thought (a la Rodin) by Robert Pitkin, Harry Shannon, Al Ochs, Louis Raker and John Cherry. Properly costumed in doublets, tights and cloaks, the boys looked simply grand, my dears, simply grand. But not operatic.

Leonard must have decided the show was too serious, for just at this point he threw in an unannounced act in the person of Joseph Bentonelli, the pinch-hitting tenor of the Metropolitan, accompanied in Tosca and Pagliacci arias by Gennaro Papi. The lads ate Joe up and swallowed his ringing top notes whole.

After Joe came Cliff Edwards charmingly impersonating himself as Ukelele Ike, and the show closed with a romp to music by Fritz Loewe to Earle Croker's lyrics called Time Off. The sweet girls were Charles Mosconi, James Templeton and Mercer Templeton, and the boys who took their time were Donat Gauthier, Chester Stratton, Bruce Evans, Jack Tyler, William Carey and Earle Crooker.

August Kleinecke, the *maestro* of the orchestra, and his masterly overture *La Musica va e va gira e gira, La Musique marche toute au tour au tour, Die Musik geht 'rum und 'rum* waved his cute baton magically from beginning to end of the evening.

I certainly enjoyed myself at this riot, even if I did spill chicken patties down the dress-shirts of the noble after the show. Funny how my hands shake when I wait on table. It must be an inhibition.

* * *

At last I have discovered the witching hour of musicians. The time is any night from 10:30 to 11:30 and the place is the Pennsylvania Station, New York. Last Monday night while I was waiting to meet my cousin(?) from Perth Amboy and nonchalantly leaning against the counter of the Information Desk, I saw the four boys of the Manhattan String Quartet emerge from a distant doorway surrounded by porters bearing their traveling impedimenta. As I stood gazing with interest at them and searching their faces for the marks of Fascist fists, Cornelius Van Vliet walked by me, suitcase in hand. Almost at the same moment Fabien Sevitzky and his charming wife rushed by chattering volubly and presumably hurrying to catch the Philadelphia train. As I watched their figures disappear, suddenly and with lightning rapidity the station seemed filled with musicians converging from all directions at once. I quickly identified them as members of the Philadelphia Orchestra on their way back to their Quaker hide-outs from a Carnegie Hall concert.

Then my cousin arrived, and as she is a little witch, naturally I stopped snooping on the musicians' witching hour.

* * *

I'm told that the unknown rose-throwing lady admirer of Jascha Heifetz did her stuff at his recital in Carnegie Hall last week. This time it was a pink bloom and not a red one. Can it mean that her unrequited passion is fading?

* * *

The tonal *haut monde* was out in force on the night Gertrud Wettergren sang her first Carmen at the Met. Racing up and down the corridors and staircases with my breath in short pants I pushed aside all the nonentities in my way to make sure I saw the people who like to be discovered. These were, in various stages of emotional behaviorism, Gladys Swarthout, Elsa Alsen, Helen Jepson, Frank Chapman, Goeta Ljungberg, Eddie Wedge, Lawrence Tibbett, Berthold Neuer, Olin Downes, James Wolfe, George Engles, Leonard Liebling, Alma Clayburgh, Robert and Mrs. Simon, Gladys Axman, Francis Perkins, Maria Gay, Elizabeth Armstrong, Nanine Joseph, Paul Cravath, Edward Johnson, Pitts Sanborn, Edward Ziegler, Al Ochs, Marks Levine and Henriette Weber. Possibly there were others, but if there were they must have registered double exposures on my retinas when I clicked my camera mind. Nobody else developed clearly.

"He looks just like Pan. Does he play the flute?"

OBITUARY

Johan Halvorsen

OSLO.—Johan Halvorsen, Norwegian violinist, composer and orchestral conductor, died in Norway, late in December, at the age of seventy-two.

Halvorsen was born at Drammen, Norway, March 15, 1864. From 1884 to 1886 he was a pupil at the Stockholm Conservatory. In 1887 he became concertmaster of the Harmonie Orchestra in Bergen, following which he studied under Brodsky in Leipsic and toured as a virtuoso. He was for a time concertmaster of the Aberdeen (Scotland) Philharmonic Society and then for three years served as a teacher at the Helsingfors Conservatory in Finland. He continued his studies in composition with Albert Beck in Berlin and of violin with César Thomson in Liège, and then served for six years as director of the symphony concerts in Bergen. He was for many years conductor of the orchestra of the National Theatre of Oslo, where he assumed this post in 1899, and as a composer is known particularly for his transcription of a Passcaglia by Handel and Boyarernes Inntogsmarsch (March of the Boyards). His writings also included a violin concerto, three suites for piano and violin, incidental music for various dramas, a cantata composed for the coronation of King Haakon of Norway, and other vocal works. Halvorsen married a daughter of Edvard Grieg. R. P.

John L. Severance

CLEVELAND.—John L. Severance, patron of arts, died on January 16 at his home in Cleveland Heights. The home of the Cleveland Orchestra, Severance Hall, takes its name from Mr. Severance, who made possible the erection of this auditorium. He was president of the Musical Arts Association, which maintained the orchestra, and also was president of the Cleveland Museum of Art and trustee of Oberlin College and Western Reserve University. He leaves a sister, Mrs. F. F. Prentiss. His age was seventy-two. K. L.

Frederick Guilford

GUILFORD, CONN.—Frederick Guilford, band leader, orchestra player, composer and friend of John Philip Sousa and Victor Herbert, died at his home in Clinton on January 8 at the age of eighty-four. Mr. Guilford had written many marches, dedicating one to the National Grange. He was the organizer of the Governor's Foot Guard Band and succeeded the late John P. Stack as leader of the Second Regiment Band of New Haven. Until a few months ago Mr. Guilford was a member of the New Haven Symphony Orchestra, in which he played the flute. He was fife instructor of the St. Francis Fife and Drum Corps of New Haven. He leaves his wife, a son and daughter, and a granddaughter. R. P.

Channon Collinge

Channon Collinge, composer and conductor, who was among the earliest musicians to develop the possibilities of music on the radio, died in a New York hospital following an operation on January 15. He was a member of the Royal Academy of Music in London.

He was born on July 4, 1874, at Salterhebble in Yorkshire, England, the son of a cotton manufacturer. His early life was largely spent in travel in India, Asia and Africa. He early showed musical gifts, beginning the study of violin at eight and at ten organizing a children's orchestra which later developed into the Dean Clough Orchestra of Halifax. At twelve he composed school operettas and at twenty was already launched upon his professional career, conducting the Dublin Choral Society, the University Choral Society and the Drogheda Society of the same city. He attended Dublin University, where he later became a teacher of conducting, theory and appreciation. As professor in the Seminary of Navan, he taught liturgical music, at the same time directing small operatic productions and acting as organist and choirmaster of a Dublin church. He was also active for a time as conductor of the D'Oyly Carte opera productions.

In 1907, he came to America, engaging in extensive travel in South America, the West Indies, Cuba and Bermuda. In New York he began a career as composer of light operas which led to an association with the producer Erlanger, for whom he wrote music for The Silver Star, The Girls of Gottenburg and Chin Chin. He also acted as adviser, arranger and head of the American orchestra department of a London music publishing firm. Mr. Collinge, who was unusually versatile, at one time served as artist for the children's page of the old New York Tribune and produced comic strips for news syndicates.

In 1927, soon after the organization of the Columbia Broadcasting System, he was engaged as continuity writer and production man. Later he was assigned to conduct the orchestra for a Sunday concert, a program which he developed into the Cathedral Hour. Radio conducting thereafter occupied all his time, among his duties being that of music director of the American School of the Air daily presentations. He is survived by one daughter, Patricia Collinge, the eminent actress.

Stephen K. Porter

Stephen K. Porter, president of the Port-O-Phone Corporation of New York, died on January 13. Seventy-three years old at the time of his death, Mr. Porter had come to New York when he was only eighteen. He first was a singer, appearing with Lillian Russell and others. However, he had always been interested in acoustics and the mechanics of music and was among the first to experiment with recording of sound. He made the first records for Thomas A. Edison. Mr. Porter leaves a widow.

Philip Newbury

Philip Newbury, former opera and concert artist, died on January 13 at the age of seventy-two. Mr. Newbury reached the height of his career during the middle '90's. He toured with Adelina Patti, and made his opera debut in The Flying Dutchman at the Crystal Palace, London. He was a native of the Isle of Jersey, off the coast of England, and had studied music under Giraldoni in Milan and Delle Sedie in Paris. His wife died two weeks before him.

Edwin A. Potter

WINTER PARK, FLA.—Edwin A. Potter, retired Chicago banker and former partner in the Chicago piano manufacturing firm of Lyon, Potter & Co., died at his home here on January 14. He was ninety-three years old. He is survived by his wife, a daughter and two sons; also six grandchildren and one great-grandchild. R. P.

Carl Bunge

CHICAGO.—Carl Bunge, eighty years old, director of a music conservatory which he founded twenty years ago, died on January 10. Mr. Bunge, a native of Hanover, Germany, was a child violin prodigy. While he was still young he was first violinist in an orchestra conducted by Franz Liszt. Later he directed his own orchestra in Covent Garden. He was persuaded by the father of the late Florenz Ziegfeld to organize and direct an orchestra at the Columbian Exposition in Chicago. Mr. Bunge was associated with Saint-Saëns, Rubinstein and Tschaikowsky. He is survived by his niece, Mrs. Elizabeth Huebler. R. R.

Mrs. Virginia P. Marwick

Mrs. Virginia P. Marwick, mother of Dudley Marwick, basso of the Metropolitan Opera, died in New York on January 13 at the age of eighty. Besides her son, she leaves a daughter, Geraldine Marwick.

George Edwards

NEW ROCHELLE, N. Y.—George Edwards, a founder of the Chamber Music Society of New Rochelle, died on January 13 at the age of fifty-three. Mr. Edwards was born in England and is survived by his wife, a brother and a sister. R. T.

Felice J. Caramanna

Felice J. Caramanna, former secretary to the late Enrico Caruso, died in Roosevelt Hospital, New York, on January 17. He was fifty-three years old. Surviving is his widow.

Mr. Caramanna had lived in this country for forty years. He came here with Caruso, and for seventeen years was his secretary, business manager and companion, traveling all over the world with the tenor.

Musicales

Mrs. Henry Hadley Gives Musical Talk on Siegfried

On January 9 Mrs. Henry Hadley was heard in another of her informal talks on The Art of Listening to Music, at her New York studio. Mrs. Hadley inaugurated these series three seasons ago at the request of friends, and she is frequently invited to various clubs to repeat them. Her subject this season has been Wagner the Giant, which she has treated from a literary standpoint.

On the occasion under discussion Mrs. Hadley spoke on the opera Siegfried. Assisting artists were Erica Darbow and Richard Hageman. The close attention and enthusiasm of the audience were ample witness to the interest which these talks have engendered. Mrs. Hadley will next discuss Götterdämmerung, having commented this year upon the "Ring" dramas because of the Wagner Cycle to be given at the Metropolitan Opera. K. L.

* * *

Lois Bannerman and Frederick Dvonch at MacDowell Club

Two winners of the MacDowell Club Young Artists' Contest were presented in joint recital at the MacDowell Club on January 13. They were Lois Bannerman, harpist, and Frederick Dvonch, violinist. Miss Bannerman has appeared widely in New York and vicinity; Mr. Dvonch, who comes from Chicago, made his New York debut on this occasion. For his program the latter chose the sonata in D minor of Brahms, two movements (*adagio* and *fuga*) from Bach's sonata in C, Zephyr (Hubay) and Slovak Rhapsodie (Dvonch). Miss Bannerman selected short numbers by Haydn, Tournier, Salzedo, Ravel, Debussy and Renié.

In the Brahms' sonata, Mr. Dvonch exhibited facile technic and ability to interpret with finesse. Especially in the *allegro* and *adagio* the young violinist excelled in tone quality and theme development. The Bach sonata (unaccompanied) was an ambitious undertaking, but Mr. Dvonch acquitted himself well, and although some of the expression usually attributed to this composition was lacking, his conception was entirely meritorious.

Miss Bannerman charmed her listeners with her solos. The Debussy Clair de Lune and La Fille aux cheveux de lin seemed especially to lend themselves to her instrument and were projected with delicacy and musical understanding.

The supporting pianists were Irene Botts for Mr. Dvonch and Phyllis Mansfield for Miss Bannerman. The auditorium was filled with a large audience and numerous standees, and both harpist and violinist were recipents of lavish applause. J. S.

* * *

Harold Henry Plays Piano List

Harold Henry gave a piano recital on January 10 at the New York residence of Mrs. Walter B. James. Four intermezzi of Brahms began the program, which also included two Scarlatti sonatas, the Schumann Etudes Symphoniques, pieces by Debussy and Liszt, Isoldens Liebestod (Wagner-Liszt) and two compositions by Mr. Henry, Night Sounds and Fantasy Poem. Displaying his familiar qualities of technical mastery and insight into the poetic content of the music under performance, Mr. Henry was ardently applauded by a large audience and was recalled for many encores. N. K.

* * *

Louise Arnoux in Housman Lecture-Recital

Louise Arnoux, mezzo-soprano, was the assisting artist at Rosalie Housman's lecture-recital on January 13 at the National Republican Club, New York. The subject of the afternoon was Stepchildren of Music. Miss Housman's remarks were illustrated by Mme. Arnoux, singing songs by Lalo, Saint-Saëns, Balakireff, Moussorgsky and others. The audience, a numerous and enthusiastic one, applauded heartily for both the speaker and soloist. Mme. Arnoux responded with several encores. G. N.

* * *

Musicians Club of New York Hears Otero and Berúmen

The monthly meeting of the Musicians Club of New York was held at the Plaza Hotel on January 14, and proved of unusual excellence. A distinct Spanish atmosphere prevailed and the first part of the program given by Emma Otero, coloratura soprano, and Ernesto Berúmen, pianist, was entirely of the muic of Spanish-speaking countries. Miss Otero sang two groups with vocal beauty and artistry. The voice is rich and brilliant throughout the registers and is under intelligent control. This together with her personal charm gave much pleasure and secured prolonged applause. Beryl Blanch accompanied Miss Otero skillfully and followed every mood of the singer.

Mr. Berúmen played with his customary fire and vitality, and he had at his command a technic that was more than adequate to meet the demands made upon it. His playing revealed strength and a poetic content was much in evidence. Leonard Liebling, as usual, conducted the second half of the program and presented amusing and interesting material. Señorita Hilda-Berta, a beautiful and effective Spanish dancer, contributed several numbers.

A. K.

* * *

Viola Mitchell at A. W. A.

The Tudor Hall of the American Woman's Association, New York, was filled for the January 13 recital given by Viola Mitchell, violinist, and Erich I. Kahn, pianist. The most important item of the program was Franck's sonata in A, presenting the two as worthy partners. The music of Franck was interpreted in a manner at once profound and brilliant. The chromatic progressions of the beginning led to a beautifully graceful performance of the canonic middle movement, both instruments sharing in it. The throbbing violin-tone of Miss Mitchell collaborated with the clean-cut, musicianly pianism of Mr. Kahn. Chausson's Poeme, and a series of modernistic violin solos completed the concert, which was heard with absorbed attention. F. W. R.

* * *

Lottie Lewis in Thursby Musicale

Eugenie B. Abbott's soprano pupil, Lottie Lewis, who took part in the Thursby Friday Musicales given during January 1935, was again welcomed as soloist at the musicale of January 10. She sang the aria Un bel di (Madam Butterfly), followed by a song by Bohm and Blue Eyes (Russian), her teacher accompanying her; loud applause rewarded both participants. Gregory Abbott, son of Mme. Abbott, appeared at a previous Thursby Musicale. He is regular soloist at the Jackson Heights (L. I.) Christian Science Church, and an announcer over radio station WOR. F. W. R.

* * *

Reuter Honored at Beethoven Association

Rudolph Reuter, Chicago pianist, was entertained at the Beethoven Association Clubhouse, New York on January 11 by his former teacher, Carl M. Roeder. Among the guests were former pupils of Mr. Roeder and associates of Mr. Reuter in the days when, as a youthful pianist, he was a student in Mr. Roeder's classes. A program was presented by Messrs. Schlaaff and Riotte, duo-pianists; Helen Teschner Tas, violinist, with Doris Frerichs at the piano; and Mr. Reuter. S. L.

* * *

Institute of Musical Art Anniversary Concert

The thirty-first anniversary concert of the Institute of Musical Art was held in the school's recital hall on January 16. The program was devoted to chamber music and presented Mozart's quartet in E flat (K. 428) and the quintet in E flat (op. 44) of Schumann. The student-musicians of the quartet were: Godrey Layefsky, Hazel Rood, Dorothy Averell, Elizabeth Priest; of the quintet: Alexander Brott, Eunice Giffin, Mario Del Bianco, Signe Sandstrom, Billy Masselos.

The Mozart quartet was beautifully played, with careful observance of tempo, musical expression and formal development. The performance was noted for the accomplished technic of the young artists and for the sympathetic feeling which they displayed as ensemble musicians. Equally worthy of praise was the interpretation of the Schumann quintet, where again polished execution together with individual and cooperative musicianship attained marked success. Mention is due to Billy Masselos, pianist of the quintet, who acquitted himself with such tonal clarity, comprehension of score and adherence to Schumann tradition that much favorable comment was heard. An audience which filled every seat was lavish with applause.

J. S.

New York Concert Announcements

(M) Morning; (A) Afternoon; (E) Evening

Saturday, January 25
Nikita Magaloff, pianist, Town Hall (A)
International Ladies' Garment Workers Union Choral Concert, Town Hall (E)
Philharmonic-Symphony Orchestra, Carnegie Hall (E)

Sunday, January 26
Philharmonic-Symphony Orchestra, Carnegie Hall (A)
Ezio Pinza, baritone, Town Hall (A)
Music Guild Lecture-recital; Stradivarius Quartet; Leonard Liebling, commentator; Town Hall (A—5.30)
Inez Lauritano, violinist, Town Hall (E)

Monday, January 27
National Orchestral Association, Carnegie Hall (E)
Etienne Aryot, pianist, Town Hall (E)
Leonard Stocker, baritone, Steinway Hall (E)

Tuesday, January 28
Eleanor Spencer, pianist, Town Hall (A)
Philadelphia Orchestra, Carnegie Hall (E)
John Kirkpatrick, pianist, Town Hall (E)

Wednesday, January 29
Artur Schnabel, pianist, Carnegie Hall (E)
Grace Leslie, contralto, Town Hall (E)
Hope Miller, soprano, Steinway Hall (E)

Thursday, January 30
Philharmonic-Symphony Orchestra, Carnegie Hall (E)

Friday, January 31
Philharmonic-Symphony Orchestra, Carnegie Hall (A)
Herta Glückmann, soprano, Town Hall (E)
Marcella Geon, Wagner Conversational Recital, Steinway Hall (E)

Saturday, February 1
Philharmonic Children's Concert (Ernest Schelling, conductor), Carnegie Hall (M—11:00)
National Orchestral Ass'n. with Mischa Elman, violinist, Carnegie Hall (A)
Shura Cherkassky, pianist, Town Hall (A)
Anita Atwater, soprano, Town Hall (E)

Sunday, February 2
Philharmonic-Symphony Orchestra, Carnegie Hall (A)
Lotte Lehmann, soprano, Town Hall (A)
Music Guild Lecture-recital; Ray Lev, pianist; Leonard Liebling, commentator; Town Hall (A—5:30)

Monday, February 3
Philharmonic-Symphony Chamber Orchestra; Hans Lange, conductor. Benefit: Bennington College, Town Hall (E)

Tuesday, February 4
Surya Sena and Nelun Devi, Singhalese folk-song recital, Town Hall (A)
Edwin Grasse, violinist, Steinway Hall (E)
Kolisch String Quartet, Town Hall (E)
Schola Cantorum of New York, Carnegie Hall (E)

Wednesday, February 5
Artur Schnabel, pianist, Carnegie Hall (E)
Irene Hampton, pianist, Town Hall (E)

Thursday, February 6
Philharmonic-Symphony Orchestra, Carnegie Hall (E)

Friday, February 7
Artur Schnabel, pianist, Bronislaw Huberman, violinist, Emanuel Feuermann, cellist, in joint recital, Town Hall Endowment Series, Town Hall (E)
Philharmonic-Symphony Orchestra, Carnegie Hall (A)

Saturday, February 8
Josef Hofmann, pianist, Carnegie Hall (A)
Andres Segovia, guitarist, Town Hall (A)
Roth Quartet, Town Hall (E)
Philharmonic-Symphony Orchestra, Carnegie Hall (E)

Sunday, February 9
Philharmonic - Symphony Orchestra, Carnegie Hall (A)
Orlando Barera, violinist, Town Hall (A)
Music Guild Lecture-recital; Emanuel Feuermann, cellist; Leonard Liebling, commentator; Town Hall (A—5:30)
Lucie Bigelow Rosen, thereminist, Town Hall (E)
New York Madrigal Society, Steinway Hall (A)

Monday, February 10
Judith Sidorsky, pianist, Town Hall (A)
Beethoven Association, Town Hall (E)
Norma Krueger, pianist, Barbizon-Plaza (E)

Tuesday, February 11
New York Women's Symphony Orchestra, Carnegie Hall (E)
Myra Hess, Town Hall (A)
Queena Mario, soprano, Town Hall (E)
Elvin Schmitt, pianist, Steinway Hall (E)

Wednesday, February 12
Artur Schnabel, pianist, Carnegie Hall (E)
Mischa Meller, pianist, Town Hall (A)
Ruth Breton, violinst, Town Hall (E)

Thursday, February 13
Philharmonic - Symphony Orcrestra, Carnegie Hall (E)

Friday, February 14
Philharmonic - Symphony Orchestra, Carnegie Hall (A)
Boston Symphony Orchestra, Carnegie Hall (E)

Saturday, February 15
Boston Symphony Orchestra, Carnegie Hall (A)
Philharmonic - Symphony Orchestra, Carnegie Hall (E)
Egon Petri, pianist, Town Hall (A)
Clara Rondi, soprano, Town Hall (E)

Sunday, February 16
Robert Casadesus, pianist, Town Hall (A)
Percy Grainger, pianist, Town Hall (E)
Philharmonic - Symphony Orchestra, Carnegie Hall (A)
Concert under the patronage of the French Ambassador for the Endowment Fund of the Lycée François of New York, Carnegie Hall (E)
Lorand Glusek, cellist, Steinway Hall (A)

Monday, February 17
Alexander Brailowsky, pianist, Carnegie Hall (E)
Eleanor Steele and Hall Clovis, joint recital, Town Hall (E)

Tuesday, February 18
The Philadelphia Orchestra, Carnegie Hall (E)
Loudon Greenlees, baritone, Town Hall (A)
Choir of the Pius X School of Liturgical Music, Town Hall (E)

Wednesday, February 19
Artur Schnabel, pianist, Carnegie Hall (E)
Efrem Zimbalist, violinist, Town Hall (E)

Thursday, February 20
Philharmonic - Symphony Orchestra, Carnegie Hall (E)

Friday, February 21
Philharmonic - Symphony Orchestra, Carnegie Hall (A)
Grete Stueckgold, soprano, Town Hall (E)

Saturday, February 22
The National Orchestral Association with Mischa Elman, violinist, Carnegie Hall (A)
Harriet Eells, mezzo-soprano, Town Hall (A)
Nadine Waters, Negro soprano, Town Hall (E)
Philharmonic - Symphony Orchestra, Carnegie Hall (E)

Sunday, February 23
Philharmonic - Symphony Orchestra, Carnegie Hall (A)
Harold Kneeshaw, pianist, Town Hall (A)
Marjorie Edwards, violinist, Town Hall (E)
Henri Deering, pianist, and Boris Koutzen, violinist, Steinway Hall (E)

Monday, February 24
National Orchestral Association, Carnegie Hall (E)
Carmen Reuben, soprano, Town Hall (E)

Tuesday, February 25
Musical Art Quartet, Town Hall (E)

Wednesday, February 26
Artur Schnabel, pianist, Carnegie Hall (E)
Lafayette College Glee Club Concert (E)

Thursday, February 27
Philharmonic - Symphony Orchestra, Carnegie Hall (E)

Friday, February 28
Philharmonic - Symphony Orchestra, Carnegie Hall (A)
Orchestral Concert, Paul Stassevitch, conductor, Town Hall (E)

Saturday, February 29
Philharmonic - Symphony Orchestra Children's Concert (Ernest Schelling, conductor), Carnegie Hall (M—11:00)
Toscha Seidel, violinist, Carnegie Hall (A)
Frank Sheridan, pianist, Town Hall (A)
Olga Cristo-Noveanu, song recital, benefit, Roumanian Church, Town Hall (E)

Metropolitan to Present Gianni Schicchi in English, January 27

The first production in English of Puccini's one-act lyric comedy, Gianni Schicchi, which the Metropolitan Opera has given will have its premiere on January 27. Lawrence Tibbett sings the title role. Other leading roles will be sung by Hilda Burke, and Joseph Bentonelli. Gennaro Papi is to conduct. La Boheme will be on the same bill. Another feature of the week is the first Tosca of the season, on January 30, with Lotte Lehmann, Richard Crooks and Mr. Tibbett heading the cast.

Padwa Touring with Elman

Vladimir Padwa continues on tour with Mischa Elman as solo pianist and accompanist. The two have returned from a trip covering Egypt and Palestine, which included many adventures. In Haifa (Palestine) the anti-foreign element, battling the British police, almost attacked them by mistake. Mr. Padwa is at present in the Southern states. He will return from Florida and Texas at the end of the month.

Florence Foster Jenkins Sings for State Women

Florence Foster Jenkins, soprano, sang as her principal number the Indian Bell Song (Lakmé) at the January 10 meeting of the Society of New York State Women (Mrs. Daniel Pelton Duffié, president) at Sherry's, New York. She also sang several songs in English, Grace Leadenham Austin accompanying her in her own songs. St. Clair Bayfield, of the Taming of the Shrew company, was heard in a reading of Das Hexenlied by Schillings.

Dornay-Culp Soiree

The season's third Soiree Intime at the Dornay-Culp Studios, New York, is to be held on January 27. Lucille Manners, mezzo-soprano and NBC artist, appears on this occasion; also a women's ensemble made up of Sybil Van Wezel, Dorothy Kirsten, Lois Suitt, Grace Albert, Gladys Lasher, Hope Kappes and Helen vanCoutren. Betsy Culp will be at the piano. The fourth Soiree Intime, scheduled for February 24, is a Holland Program, for which the guest speaker is Anne Barnouw.

Cherkassky to Offer Town Hall Recital

Shura Cherkassky, who is making his first appearance of the season with the National Orchestral Association in Carnegie Hall, New York, on January 27, will be heard in a recital in Town Hall, New York, on February 1. He plans to offer works of Bach, Liszt, Brahms, Chopin, Shostakovitch, Sibelius and Yasumi Kiyose.

Maia Bang Visiting Far East

Maia Bang, author of various violin methods, is on a tour of Egypt, India, Ceylon and the Malay States. She will return to America some time in February.

Winner of Hallgarten Fund Award Tells of His Experiences as a Vocalist

Eugene Loewenthal, Bass-baritone, Has Sung Many Operatic Roles—Trained at Curtis Institute

Eugene Loewenthal, bass-baritone, was interviewed in the New York offices of the Musical Courier soon after he had been selected to receive one of the awards under the Albert N. Hallgarten Fund.

"As you probably remember," said Mr. Loewenthal, "the late Mr. Albert N. Hallgarten, who died in 1931, left among numerous legacies, at least two which accrue to the benefit of music. Of these, one, the fund known as the Albert N. Hallgarten Fund, is to be used in several ways, stipulated in the will, to further the interests of music. The present awards are the first to be made from this fund, which does not operate annually or at any stated interval, but at the discretion of the trustees. The testator had himself a musical heritage, as he was the son of Julius Hallgarten, who was directly instrumental in bringing the music of Richard Wagner to this country and financing its production here."

Appeared Widely with Orchestras

Among Mr. Loewenthal's musical attainments are the numerous Wagnerian roles which he includes in his repertoire. These are Pogner in Die Meistersinger, King Mark in Tristan and Isolde, Gurnemanz in Parsifal, in addition to roles from the works of other standard composers, as well as some in the lesser known category. On March 20 and 21 of this year Mr. Loewenthal has been engaged to sing Pogner in Die Meistersinger with the Cincinnati Symphony Orchestra under Eugene Goossens in Cincinnati. Also this season his engagements include appearances with the Cleveland Orchestra under Artur Rodzinski in Parsifal; the Hartford Festival in Kurt Weill's Mahagonny, and with the Detroit Symphony Orchestra in the American premiere of The Dybbuk by Rossi.

Last season, with the Philadelphia Orchestra under Fritz Reiner and Alexander Smallens, Mr. Loewenthal sang principal roles in Tristan and Isolde, Die Meistersinger, Falstaff, The Marriage of Figaro, Rosenkavalier and Iphigenia in Aulis. Further appearances with symphony orchestras last year were when he took the principal bass role in Otello with the Cleveland Orchestra, as well as all the leading bass parts in the operas produced at Robin Hood Dell in Philadelphia. Under Leopold Stokowski and Eugene Ormandy, he was bass soloist in Beethoven's ninth symphony, and was soloist with the York Symphony Orchestra, conducted by Sylvan Levin.

Mr. Loewenthal is a native American. He is one of the prominent artists who has been trained at the Curtis Institute of Music in Philadelphia, which he entered in the fall of 1931.

A Comprehensive Vocal Training

Asked for a few biographical details, Mr. Loewenthal suppled them. "To begin at the very beginning," he said with a smile, "I was born in New York City. I was still an infant when my parents moved to Rochester, N. Y. My father was a musician. He had appeared as a pianist in New York, and in Rochester was musical director of a chain of motion picture theatres. This was in the days of the silent movies, of course.

"I lived in Rochester for twenty-five years, during which time I began my education in the schools there and continued it at the University of Rochester, from which I was graduated in 1928 with a B. A. degree."

"What musical education did you have?"

"As a child I studied the violin, and went on with this for about eight years. In high school I also studied the viola and trombone. I had no vocal training until I joined the glee club in college.

"During my second year in college I reaped some advantage from my proficiency as a trombone player when I was engaged as a member of a band assembled by Thos. Cook & Sons to play on their annual Mediterranean cruise.

Photo by Rembrandt Studios

EUGENE LOEWENTHAL

"After graduating from the university I taught in one of the high schools in Rochester, holding classes in the classics. One day I happened to drop in at the Eastman Theatre, which at that time presented moving pictures and musical and terpsichorean entertainment, rather like Radio City in New York on a less elaborate scale. During the performance that I heard they put on some scenes from operas, and afterward I went backstage and asked if the organization needed a bass singer. They gave me an audition and engaged me, and I went to work to learn the parts which they scheduled for me—Mephistopheles in scenes from Faust, Plunkett in passages from Martha, and several new scores.

Studies at Curtis Institute

"After my second trip abroad, I came back to Rochester and was in business for a year. Then, at the suggestion of a friend of mine, I applied to the Eastman School for an audition and was given a scholarship. Later I decided to move to Philadelphia and applied for an audition at the Curtis Institute of Music in that city, where I was accepted. There I received the thorough musical training which is instilled into all of its students. My principal studies, of course, were vocal, and my teacher was Emilio de Gogorza. While I was at Curtis, I sang the role of Basilio in two performances of The Barber of Seville with Curtis Institute artists under Mr. Reiner. The first performance was given at the Academy of Music in Philadelphia and the second in New York, at the invitation of the Juilliard School of Music, in their concert hall." Mr. Lowenthal expects to use the award from the Hallgarten Fund for the broadening of his repertoire. He will study in New York. M. L. S.

Oklahoma City Events

Oklahoma City, Okla.—Albert Spalding's concert on January 8 marked the third event in the Artists' Series.

Robert Casadesus, pianist, also was presented by the Ladies' Music Club on January 21.

Guiomar Novaes was heard in piano recital in Chickasha on January 15, as one of the series presented annually by the Oklahoma College for Women. F. P. H.

Amy Ellerman Heard with Norristown Chorus

Norristown, Pa.—In a concert given by the Octave Club (Marion Spangler, conductor) during December, Amy Ellerman, contralto, was soloist in a program entitled Christmas with the Masters of Art. The Octave Club Chorus sang, accompanied by Louisa Paxson Youngjohns; and participating instrumentalists were Caroline Fox, violinist; Jeanne Russell, flutist; and the Dorothy Johnstone Baseler Harp Trio. Miss Ellerman's numbers included The Annunciation (Healey Willan) and The Kings (Bach-Cornelius, arranged by Frank Damrosch) for contralto and chorus with harp; R. Vaughan Williams' Magnificat, for contralto and chorus with flute; and, by request, the Reve Angelique of Rubinstein, arranged by Gaines, for contralto and chorus, with violin and harp. The singer, who is a favorite of audiences here and elsewhere, was welcomed cordially. Her rich, full voice is noble in quality and expertly used. The Reve Angelique was exquisitely performed, and another highly impressive offering was the ultra-modern music of the Williams Magnificat.

The chorus, under the able leadership of Miss Spangler, sang with generous, resilient tone, offering several Christmas numbers, as well as supplying the background for Miss Ellerman. The harp trio played five Bach pieces and items by Zabel, Schubert, Verdalle and Salzedo, displaying notable accord and musicianship. An effective tableau was The Madonna of the Chair, posed by Mrs. John R. Moore and her son and Mary Eleanor Brendlinger. Mrs. Giles P. Miller was chairman of the day. M. L.

Eleanor Steele and Hall Clovis Begin American Tour

Eleanor Steele and Hall Clovis, who recently returned from Europe, sang before the Harvard Musical Association in Boston on January 10 and 16, also gave a recital in Jordan Hall in the same city. Other engagements include Fall River, Hartford, Brooklyn, Grinnell, Ia., Hackensack, N. J., and ten concerts on the Pacific Coast. Their New York recital takes place on February 17.

Trenton Orchestra to Offer Dunn Work

The next concert of the Trenton (N. J.) Symphony Orchestra (Max Jacobs, conductor) takes place in Trenton on February 18. The soloist will be Joseph Wilherscheid, the orchestra's concertmaster and a pupil of Mr. Jacobs. The program consists of the Bach-Abell prelude, choral and fugue; La Folia of Corelli, for violin and orchestra; the Brahms second symphony; James Dunn's Overture on Negro Themes; and Berlioz' March Hongroise. Other concerts are scheduled for March 17 and April 28.

Milstein Playing Own Transcriptions on Tour Here

On his American tour this season, Nathan Milstein, violinist, is including many of his own transcriptions of piano pieces, among them: The Seamstress, Moussorgsky; It Rains in the Village, Kodaly; Consolation, Liszt; and Nocturne (posthumous), Chopin. Mr. Milstein will be heard in Carnegie Hall, New York, on April 18.

Irene Hampton, Pianist, to Present New York Recital

Irene Hampton will give her first piano recital in New York on February 5 in Town Hall. Miss Hampton is known in New York and the East, but her recital work, to a large extent, has been in the Middle West and the Pacific Coast, including appearances in San Francisco, Seattle, Portland, Ore., Tacoma, Salt Lake City.

Eugene List to Be Soloist With St. Louis Orchestra

Eugene List, young American pianist, who made his recital debut at Town Hall, New York, on January 6 and has appeared as soloist in the Shostakovitch concerto with the New York Philharmonic Orchestra, has been engaged to play with the St. Louis Symphony Orchestra on February 7 and 8.

Betti Teaching at Mannes School

Adolfo Betti, former first violinist of the Flonzaley Quartet, is holding classes in quartet playing for professional, amateur and student listeners at the David Mannes Music School, New York.

Brussels Visitors Well Received

"Modern" Shakespearean Songs—Skill on the Harp

Brussels.—Our city, which does not give its applause without being convinced, accorded Flora Collins, gifted singer, a good success. The opening number of this lady's recital was a Christmas Carol by Arnold Bax, an extremely interesting work. Edmund Rubbra's songs, In Dark Weather and It Was a Lover, were less impressive. In the latter case there seems to be something incongruous in setting Shakespeare's words to ultra-modern music—an old-time "diligence" pulled by a Ford tractor. Throughout her entire program, Flora Collins' delivery left nothing to be desired. Brussels esteems her one of the best singers of the day.

Other Recitals

Pauline Aronstein and Paul Hermann gave an evening—real music performed by real artists—of piano-cello sonatas by Beethoven, Debussy and Brahms, and also three Choralvorspiele by Bach-Kodaly. The Cercle Musical des Amateurs introduced us to a young Belgian violinist, Marie Walthery, whose playing of the Vitali Chaconne and the Lalo concerto were among the best I have ever heard. Symphonic numbers were Egmont Overture (Beethoven) G minor symphony (Mozart) a symphonic poem by René Bertrand, and excerpts from Meistersinger conducted by Leon Jongen, who has imparted enthusiasm to the ensemble and succeeds in every instance in giving a highly finished reading.

Fine Harpist

At a concert in the Beaux-Arts, given by soloists of the Concerts du Conservatoire and the Opéra, Princess Oukhtomsky won signal applause. Flute soloist of the event was M. Brun of the Garde Républicaine. The list comprised works for harp and different combinations by Ravel, Joseph Jongen, Samuel Rousseau and Mozart.

Sidney Vantyn.

Lafayette College Musical Clubs in Christmas Vespers

Easton, Pa.—The sixteenth annual Christmas vespers concert by the Musical Clubs of Lafayette College was presented recently, under the direction of Dr. John Warren Erb, director of music of the college. Dr. Erb conducted the combined glee club and choir in a program which testified to the unusual interest in music that can be roused in the present day college by capable leadership. Yearly these vespers services of choral music have attracted a capacity audience from the college community and over a wide area as well. The program, which has become largely traditional, included several chorales from the cantatas of J. S. Bach; a group of old German and French carols; selections from Pergolesi and Grieg; as well as a recent arangement by Dr. Erb of an old spiritual, Rise Up Shepherd and Foller. The college men sang with spirit and precision, indicating not only youthful enthusiasm for the music, but also a background of careful musical instruction.

Tenor soloist for the group was William S. Hess, a senior at Lafayette, a pupil of Dr. Erb and of Florence Easton. His voice, although far from fully developed in resonance and warmth, exhibits fine musicianship, excellent diction, and a promising middle as well as high range.

Assisting Dr. Erb as organ accompanist was Prof. Thomas E. Yerger who has been active in community and college concert work about Easton.

This service enjoys a large amount of student participation and cooperation. Under the leadership of Dr. Erb and Prof. Yerger the undergraduates handled much of the preparation for the concert, including part rehearsals conducted by the student leader, and the decoration of the chapel for the occasion. S. M.

Beveridge Webster to Play in Europe

Beveridge Webster, pianist, completed his second American tour this season, appearing in a recital in Carnegie Hall, New York, on January 21. Mr. Webster's schedule this fall and winter has included recitals and appearances as soloist with orchestra throughout the country. He leaves for Europe shortly after his New York recital to fulfill booking abroad.

ADOLPH ECKSTROM
VOICE
Tel.: SUsquehanna 7-4950 50 West 67th Street, New York City By Appointment

JEANNETTE VAN DER VELPEN, soprano of the Chicago City Opera, who was heard in many solo appearances on the series of concerts sponsored by the Chicago Federation of Musicians and Park Board District held in Grant Park last summer, is to be soloist with the Symphonette Orchestra (Henry G. Weber, conductor) over WGN on January 30. On February 1 she will be featured over the same station with the Northerners (Harry S. Walsh, director).

I See That

The SS. Lafayette, arriving in New York on January 16, brought Arturo Toscanini for another series of concerts with the New York Philharmonic Orchestra.

* * *

Anca Seidlova, pianist, gave a recital on January 19 at The Barbizon, New York.

* * *

Gertrude Kappel and Karin Branzell arrived in New York on January 17 on the SS. Deutschland. Both are returning for another season at the Metropolitan Opera. Mme. Kappel was accompanied by her husband, Simon Vukas.

* * *

The Women's Chorus of the Madrigal Society, founded by Marguerite Potter in 1920, closes its membership on January 25. A concert by the Chorus is scheduled for May 6 in the Town Hall, New York. Auditions can be arranged by application to the secretary, 817 Steinway Hall, New York.

* * *

Ruth Slenczynski, eleven-year-old pianist, returned to America on January 7 by the SS. Washington. The youthful artist was presented in the Beethoven C minor concerto, with her own cadenza, at the Metropolitan Opera Sunday night concert of January 19.

* * *

Frederick Jacobi's new string quartet based on American Indian themes was played on January 1 on the NBC Music Guild program by the Gordon String Quartet.

* * *

The Russian Imperial Singers will be heard in North Adams, Mass., on January 29; January 30, in Plattsburgh, N. Y., at the State Normal School.

* * *

Samuel Shankman, pianist, appeared in recital before the student body and faculty of The Horace Mann School for Boys, New York, on January 9. He offered an all-Chopin program.

* * *

Marguerite Meeker, soprano, and Lois Bannerman, harpist, gave a joint recital at the Barbizon, New York, on December 17. Henry Levine was at the piano for Miss Meeker, Phyllis Mansfield for Miss Bannerman. The singer was heard in three groups, one in Italian, the second in German, and the last in English, including Mrs. H. H. A. Beach's The Year's at the Spring. Music by Handel, Zabel, Debussy, Renié, Haydn, Tournier, Salzedo and Ravel made up Miss Bannerman's offerings.

* * *

Baroness vonKlenner sponsored a Spanish program for the National Opera Club at the Waldorf-Astoria Hotel, New York, January 9. Participants were Gertrude Tasma, Norma Bandiera, Alfredo Romero, Vincent Story and Bernard Gabriel.

* * *

Adelaide Gescheidt's artist-pupil, Mary Hopple, made a recording of Stride la vampa from Il Trovatore, which is used in the moving picture, A Night at the Opera, with the Marx Brothers.

* * *

Charles Heinroth gave an all-Bach recital at City College, New York, on January 5, performing as prncipal items The Wedge Fugue, E minor, two choral preludes, and the toccata and fugue in D minor.

* * *

During her last tour of the season, Carola Goya will appear in a recital of Spanish dances at Vicksburg, Miss. This is to be an engagement of her second southern tour this year. The dancer is also to present one of her programs on March 6 in the Mississippi city.

* * *

Carmen Reggio, contralto, gave a recital at the Barbizon-Plaza, New York, on January 8. Melchiorre Mauro-Cottone was at the piano.

* * *

The Hart House String Quartet gives a concert in Austin, Tex., on February 21 during their return journey East from appearances on the Pacific Coast.

* * *

Paul Boepple and members of the American Dalcroze Institute gave a demonstration at the Studio Club, New York, of Dalcroze Eurythmics on January 7.

* * *

The New York Liederkranz Society gave a concert at the clubhouse on January 11, chorus and orchestra participating. Dr. Wick conducted the singers, and Francis Buebendorf led the orchestra.

* * *

Hans Merx, baritone, gave recitals of German Lieder at the University of Pennsylvania, Philadelphia, on January 15, and at Sweet Brier College, Va., January 17. January 22 he gave the first of a series of recitals encompassing Die Winterreise, over radio station WNYC.

* * *

Ethel Elfenbein, American pianist, former student at the Mannes School, also a B. A. of New York University, gave a recital under the Barth management at the Barbizon on January 5.

* * *

Genia and Pierre Luboshutz will give a two-piano broadcast on January 30 over WJZ.

* * *

Surya Sena, Singhalese singer and exponent of Oriental folk songs, will give his first New York recital at Town Hall on February 4. The assisting artist is Nelun Devi.

* * *

Lillian B. Barth introduced Sonia Skalka, pianist, in a program of music covering the Bach-Beethoven-Liszt periods, at The Barbizon, New York, in December.

* * *

Adele Margulies' artist-pupil, Drusilla Hufmaster, gave a piano recital recently in Houston, Tex., and appeared on January 12 as soloist with the Dallas (Tex.) Symphony Orchestra under Dr. Van Katryk. She has chosen the Rubinstein concerto in D minor.

* * *

Germaine Bruyere, Canadian-French soprano, who sang Micaela in Carmen in November with a local company, featured Suzanne d'Olivera Jackowska's new Christmas Bells in a broadcast in Montreal, Canada. It was also performed by Carilloneur Lefevre at Riverside Church, during the recent holidays.

* * *

Ruth Diehl, studying with Edith Nichols in New York, is the soprano soloist at All Angels' P. E. Church, New York.

* * *

D'Alton McLaughlin, organist of Yorkminster Church, Toronto, Can., appeared in a solo-recital at St. Thomas P. E. Church, New York, on December 29.

* * *

Tscharna Naschatier presented seven pianists, her pupils, in a recital at Washington Irving High School Auditorium, New York, January 18. The program contains works by Bach, Beethoven, Brahms and modern composers.

* * *

Toscha Seidel, violinist, played in Lebanon, Pa., on January 20, under the auspices of the local Community Concert Association.

* * *

Richard Hageman has been invited by Frederick Stock of the Chicago Symphony Orchestra to conduct the ballet music from his opera Caponsacchi on February 6 and 7.

* * *

Egon Petri, Dutch pianist, arrived in New York on January 14 by the SS. Veendam. Mr. Petri's New York engagements open on February 25. His first recital here this year takes place in Washington, D. C. Mr. Petri will teach and play over the radio on an NBC network.

* * *

Alfred Boyce presented a program of Christmas Music at the December 22 candlelight service at the Church of the Holy Communion, New York. Mens' voices, six-part and eight-part carols, womens' voices, with solos by high and low voices, were presented.

* * *

The Rubinstein Club gave a second musicale on January 14, in the grand ballroom of the Waldorf-Astoria Hotel, New York, presenting A Spanish Fiesta, with solo-singers and dancers.

* * *

Annamary Dickey, soprano, was heard in a song recital at The Barbizon, New York, January 14, in a program containing excerpts by Handel, Brahms, and Hindemith and other modern composers. Lilian Barth managed the recital.

* * *

The Roth Quartet and Martha Attwood, soprano, were presented in Scarsdale, N. Y., on January 15 by the Chamber Music Society of America (Eddy Brown, president).

* * *

George Hackett, tenor, continues his teaching season in Worcester, Mass.

RADIO HIGHLIGHTS
Dialed by M. L. S.

On Sunday afternoon the NBC's WEAF network carried the ceremonies of the opening of the Roosevelt Memorial Wing of the American Museum of Natural History in New York. The dedication, of course, was to the memory of the late Theodore of that numerous and distinguished family, and the event was attended by many of the Roosevelt clan, "on both sides," as the announcer happily phrased it. These included the present occupant of the White House, who gave an address, followed by his aspiring cousin, Col. Teddy, Jr. . . . The musical significance of the ceremony was the introduction of Vittorio Giannini's symphony composed in memory of Theodore Roosevelt, which the young Philadelphia composer was commissioned to write. Mr. Giannini conducted his own work, which is beautiful, impressive and orchestrated with extraordinary skill. An indication of philosophy propounded by the score was the recurrence of the death motif, a solemn reiteration that life, however vigorous, is but a brief span of years ransomed from death.

The evening programs were enriched by the Ford Hour's presentation (on WABC) of Gregor Piatigorsky, Russian cellist, with the Ford Symphony Orchestra and Chorus, under Victor Kolar's baton. The renowned Piatigorsky art was displayed in an excerpt from Haydn's concerto in D for cello and orchestra, followed later by Francoeur's Gavotte and Vivo, Schumann's Träumerei and other pieces.

The General Motors offering of the evening, sent out from WEAF, brought Erno Rapee and the General Motors Symphony Orchestra, with Gladys Swarthout, mezzo-soprano of the Metropolitan Opera and one of the latest and most dazzling additions to Hollywood's musical colony. Miss Swarthout, in felicitous voice, included among her numbers the Card Song and the Seguidilla from Carmen. The thought probably occurred to many listeners that some sort of public movement might well be started to bring the beauteous Gladys before her audiences in the role of the Gypsy Cigarette Girl. So many prima donnas' roads seem to lead to Carmen.

The Master Musicians hour, WOR's Sabbath evening bright spot, had for protagonists Eddy Brown and Wolfe Wolfinsohn, violinists. The orchestra is conducted by Alfred Wallenstein.

On the preceding afternoon (Saturday), listeners-in on the NBC networks heard a memorable performance of Tannhäuser from the Metropolitan Opera House, with Lauritz Melchior in the title role; Kirsten Flagstad as Elisabeth; Margaret Halstead, Venus; and Lawrence Tibbett, Wolfram. Suggestion might be made to the announcer, Milton (Hot Potatoes) Cross, that he try to pronounce "Wolfram" a little less like "Bullfrog." The apparent announcement that Lawrence Tibbett will sing the music of "Bullfrog" is pretty startling.

HOTEL
BUCKINGHAM
101 West 57th Street WM. E. HERREN, Mgr. New York City

Special Suites Are Available for Private Luncheons, Dinners, Bridge, Receptions, Conventions, Meetings.

The new rendezvous for music lovers, the famous

Bar of Music

Meet your friends here for luncheon—dinner—supper.

Music and Entertainment
5 p. m. till Closing

BOB FRAM
Songs at the Piano

PATRICIA LEEDS
Singing Accordionist

Luncheon 60c
Dinner $1.00

Good Food Faultlessly Served

Recital by Ruth Slenczynski Is Novel Event in Atlanta's Post-Holiday Roster

Child Pianist Impresses in Lengthy List—Club and School Events Bring Wide Variety of Musical Offerings

ATLANTA, GA.—Ice-bound Atlanta, emerging from the most terrific snow and ice storm that the city has suffered in more than a quarter of a century, has reached normalcy once more and basks in the sunshine of a real southern winter. Musical activities have been in temporary abeyance and are now responding to the concert baton which earlier in the season was set at *allegro* tempo.

Art exhibitions at the High Museum of Art have usurped the space in music and art notes for the days that followed close upon the heels of the Ice King. But the piano recital by Ruth Slenczynski, wonder child of the keyboard, in the second week in January, may be rated as the most sensational of the year. Presenting a program that tested technical and memory endurance, she never faltered but gave her audience more than their need of excitement.

Here is, indubitably, the virtuoso style of playing which, when delivered by a child, in manner and in stature, captivated the audience that packed the 4,662 seating capacity of the Shrine Mosque Auditorium on January 13.

Young Miss Slenczynski's program was that of a seasoned virtuoso. When it came to encore-time, the youthful pianist never forsook her task of keyboard-bombardment for one brief moment, but continued with three delicate technical morsels by Chopin. Etude (No. 1, op. 10), the Revolutionary, and the Winter Winds Etudes were thrown off in quick succession, occasioning breath-taking amazement from her audience.

The printed program offered chaconne in D minor (Bach-Busoni), sonata in C major (Beethoven), Papillons (Schumann), Grandes Etudes, No. 1 in G minor and No. 2 in E flat major (Paganini-Liszt), ballade in G minor (Chopin) and Rondo Brillante in E flat major (von Weber).

CLUB PROGRAMS

Lillian Rogers Gilbreath, pianist, Ruth Kirby, soprano, and Ruby Chalmers, accompanist, were protagonists of a morning program in the Atlanta Music Club series which was entitled Early Program Music. These musicians of recognized abilities introduced program music by such early composers in this form as Kuhnau, John Bull, Couperin, Dauquin, Marcello, Handel and Beethoven.

The Thursday Morning Music Club presented the regular monthly program on January 9, with Frances Stukes as program chairman. Bertha Patterson, and Agnes Adams Stokes, violinists; Rubye Head Lewis and Bonita Crowe, pianists; and Louise Wicker Allensworth, soprano, gave the program at the home of Mildred Browne Bourne and Louise Browne, members of the club.

The Emory University Glee Club (Dr. Malcolm H. Dewey, director) announces the date of the annual spring concert to be March 25, when Rose Bampton, contralto of the Metropolitan Opera, will be the guest soloist.

Mu Omega chapter of Mu Phi Epsilon presented members at a musicale on January 22 in the chapter rooms of the sorority. The program was the planning of Ina Jolly, historian of Mu Omega. Discussion of Famous Musicians of a Wandering Race and piano and vocal selections by Dorothy Hiatt, Willa Lowrance, and Beth Merrill Smith were well received.

YOUNG ARTISTS HEARD

A week prior to the appearance of Ruth Slenczynski, three local young talents played a recital in Atlanta which was also attended by almost a capacity audience. Miriam Davis and Harry Barnitz, pianists, who are pupils of Mabelle S. Wall, gave a program of duo-piano music assisted by Bowen David, violinist, which was pronounced to be one of the outstanding and interesting programs of the season. Miriam Davis and Bowen David won first awards in the last state competition held here under the auspices of the Georgia Federation of Music Clubs. Young Mr. Barnitz was cited as one of the most gifted pianists and also as possessing a highly interesting talent for composition.

The Commercial High School Chorus, under the direction of Anne Grace O'Callaghan, presented the annual concert on January 17, which was also extremely well attended. The A Cappella Choir, appearing for the first time, presented unusually well controlled singing, ensemble, and verity as to pitch. This group, as well as the full choir, showed indications of careful and intelligent training.

M. S. W.

Orloff Plays in Paris and Vienna

Nikolai Orloff, pianist, was soloist with the Orchestra Colonne in Paris on December 7, playing the Chopin concerto. He gave a recital in the French capital for the Société Philharmonique on December 19. After playing three times with the Residentie Orchestra in The Hague, Haarlem and Leiden, Mr. Orloff played again in Paris on January 12 with the Orchestre Lamoureux, when he was heard in the Rachmaninoff concerto No. 2 during the Festival of Russian Music. On January 16, he gave a recital in Vienna, following which he is to fulfill engagements in Jugoslavia and Bulgaria.

Branscombe Choral Holding Auditions for New Members

Having completed the Christmas program of concerts and broadcasts, the Branscombe Choral, a New York chorus of women singers of which Gena Branscombe is the conductor, have begun work on their spring program. The first rehearsal was held in the Broadway Tabernacle, New York, on January 13, with Miss Branscombe in charge. There is room for a few more members, and those interested in joining the choral are welcome to attend the rehearsals. Auditions will be given after the rehearsals.

Melrose Amphion Club in Welsh Program

MELROSE, MASS.—A Welsh concert was presented by the Amphion Club of Melrose during December. James R. Houghton is the conductor of the group, and the assisting artists were Llewellyn Roberts, Welsh baritone of New York, and Wesley Copplestone, Welsh lyric tenor of Boston. Robert G. Ewing and Marion Hadley were the pianists. In an introductory speech, Mr. Houghton said that every number on the program had its origin in Wales. Fifteen were sung, none of them familiar to the average American except All Through the Night and Men of Harlech. Others included R. Vaughn Williams' Fain Would I Change That Note, Hymn Before Action (H. Walford Davies), a lullaby arranged by Daniel Protheroe, Cyril Jenkins' setting of The Assyrian Came Down, and other numbers, including excerpts from the traditional Welsh music lore.

The chorus is a well-disciplined ensemble, which sang well throughout the evening. Mr. Roberts displayed the robust beauties of his baritone voice in songs by Parry, Williams and Davies and four Old Welsh songs, whose titles, translated, are David of the White Rock, Cuckoo Dear, Adieu to Dear Cambria, and Hunting the Hare. Mr. Copplestone gave pleasure by his singing of Land of My Fathers. The attendance at the concert was large.

B. L.

Littlefield Ballet Gives Philadelphia Event

The Littlefield Ballet of Philadelphia, whose director is Catherine Littlefield, came into official existence in October of this season. The company is made up of sixteen dancers and a large apprentice group which can augment the ensemble to forty when required. Principal dancers are Miss Littlefield, Alexis Dolinoff and Thomas Cannon, and Karen Conrad and Joan McCracken are secondary soloists. Mr. Dolinoff came to America in 1932 to dance with Miss Littlefield in her production of the Chavez-Rivera "ballet-symphony" H.P., for the Philadelphia Opera Company. Mr. Cannon was also in H.P. and in many other ballets in Philadelphia, and has been two seasons with the Monte Carlo Ballet. Last summer he collaborated with Miss Littlefield in her production of Daphnis and Chloe at Robin Hood Dell. The Littlefield organization intends to follow practical procedure, without pretentiousness and to develop slowly if necessary, but always steadily toward artistic fulfillment. December 28 marked their first ambitious performance, when, at the Academy of Music, Philadelphia, they gave The Minstrel (Debussy); a new pantomime ballet, The Snow Queen (with music especially written by Murray Cutler, a young French-American); and Die Puppenfee (Bayer).

Musical Legend by Alexander Bloch Staged in Sarasota, Fla.

SARASOTA, FLA.—The Players of Sarasota presented the premiere of The Lone Tree, a Yuletide legend, poem by Arthur Davison Ficke and music by Alexander Bloch, at the Players' Theatre on December 19. Another performance was given the following evening. The scene of the production was An Old Secluded Castle, and The Master, His Wife, The Daughter, The Stranger, The Old Servant and The Retainers made up the cast. Fourteen musical numbers marked the score, including such titles as Christmas Eve, Tonight the Snow, Now Hasten Good Fellow, Ah the Flame Catches, and others suggestive of the medieval flavor of the drama. The tonal setting is expertly written, thematically effective and well suited to the vocal line. The excellent principals were Jere Parker, Alice Evans, Helen Welch, Truman Fassett and Donald McQueen. A string quartet provided the instrumental background, its members comprising Alexander Bloch, Mrs. John Fite Roberston, Broadus Erle and Mrs. Truman Fassett. Mrs. Alexander Bloch was at the piano.

C. D.

Suite by Gardner Read Played by Cincinnati Orchestra

The Cincinnati Symphony Orchestra under Vladimir Bakaleinikoff recently performed the symphonic suite, Sketches of the City, by the young Chicago composer, Gardner Read, now a student at the Eastman School of Music, Rochester, N. Y. This suite, which was first performed at the Eastman School by Dr. Howard Hanson with the Rochester Civic Orchestra in April, 1934, was twice performed the same year by the Chicago Symphony Orchestra under Frederick Stock. It was again heard in Rochester last month on an American Composers' Concert, played by the Rochester Philharmonic Orchestra under Dr. Hanson. Mr. Read's suite is to be performed by the Brooklyn (N. Y.) Symphony, the Boston Civic, the Buffalo Philharmonic, and the Utica Symphony orchestras.

Frederick Shipman, Winnipeg Impresario, Sponsors Series

Frederick Shipman, impressario of Winnipeg, Canada, recently visited the offices of the Musical Courier in New York. Mr. Shipman has an extensive background of achievement in the tonal world. He was the manager of Dame Nellie Melba when he was only twenty-seven years old. He introduced Melba, Nordica and Eames to Canadian audiences in 1911, 1912 and 1913, and it was under his management that Nordica went to Australia. He was twenty years in Australia, and during this time brought Paul Althouse and Arthur Middleton to that continent. Twelve years ago he established the publication Musical West in San Francisco, which is still a flourishing periodical, edited monthly by Mildred Knapp Shipman.

"It has been my consistent aim," said Mr. Shipman, "to give the public artists who will insure big box office returns. When I managed the three great sopranos, Melba, Nordica and Eames in their Canadian tours, records were established for attendance and enthusiasm that still stand.

"For the present season, I am presenting a series which I advertise as the lowest-priced All-Star concert series ever offered in the cities in which it is booked. In this course is Paul Althouse, with Querita Eybel as assistant artist; Jose Cansino and Tonia de Aragon, Spanish dancers; John Goss and his London Singers; and Jan Kubelik.

"Next season I intend to make a chain of ten or fifteen engagements in Winnipeg, Regina, Saskatoon, Calgary, Edmonton, Vancouver and Victoria for the Don Cossacks, Myra Hess, Cansino and de Aragon, Kayla Mitzel (Canadian violinist), and a fifth artist, not settled yet."

K. T.

LEONARD STOCKER,
baritone, gives a recital in Steinway Hall, New York, on January 27.

Liverpool Patrons Enjoy Handel

Sir Henry Wood Conducts—Russian Night Given

LIVERPOOL.—Even the most enthusiastic Liverpool concert-goers must have been overwhelmed during the past week or so. In this period there have been six large concerts, besides numerous others which are deserving of mention but which the exigencies of space will not allow.

An interesting and successful concert was that of the Liverpool Philharmonic Society in St. George's Hall. The society presented Handel's oratorio Israel in Egypt, the performance enlisting the services of the Philharmonic Chorus and Orchestra conducted by Sir Henry Wood, and vocal soloists Isobelle Baillie, Jessie King, Mary Jarred and Frank Titterton. Another important Handel performance was The Messiah given by the Welsh Choral Union in Central Hall, the soloists being Keith Falkner, Noël Eadie, Margaret Balfour and Heddle Nash.

RUSSIAN LIST

A well-chosen Russian night was offered by the Merseyside Symphony Orchestra in St. George's Hall. The program included works by Tschaikowsky, Lindov, and Glazounoff, whilst Douglas Millar played Rachmaninoff's second piano concerto. The New Liverpool Amateur Symphony Orchestra gave a concert at the Royal Institution, the program comprising Beethoven's first symphony; and the Liverpool Music Society gave a carol concert at the Walker Art Gallery, the music being provided by the society's choir together with strings from the Merseyside Chamber Orchestra led by Louis Cohen. John Tobin conducted the choir and orchestra and the program featured Bach's Cantata Sleepers Awake arranged by Stanford, and many old English Carols. The Rodewald Society's concert at the India Buildings brought forward the Budapest Trio in an enjoyable program, the most appreciated number of which was trio in A minor, by Tschaikowsky.

If the reader will notice that all these concerts took place in five consecutive evenings, he will see that the people responsible for musical activities in Liverpool, make it a point to appeal and cater to a great diversity of tastes.

NORMAN MOORCROFT.

Ruth Diehl in Plainfield, N. J.

PLAINFIELD, N. J.—The Plainfield Choral Club (Willard Sektberg, conductor) gave a well-attended musical program during December, featuring Ruth Diehl, soprano; Mary Ledgerwood, contralto, and two boy-choirs. Unusual as the concert was in many respects, Miss Diehl shone in her share in it, especially in Reger's Lullaby; her beautiful soprano voice and control of it in delicate expression was marked. Miss Ledgerwood's rich, low voice and good diction were admired in a Bach air from the Christmas Oratorio. William Ervin's tenor tones, too, were outstanding in Dickinson's Shepherd's Story. Charlotte Lockwood gave discreet support at the organ.

R. F.

Otto SCHLAAFF and Robert RIOTTE
PROGRAMS FOR TWO PIANOS
Management:
Richard Copley, 113 West 57th St., New York

FOREIGN NEWS IN BRIEF

Chaliapin Chagrined in Copenhagen

COPENHAGEN.—Chaliapin,who had been engaged to sing in Gounod's Faust at the Royal Opera of Copenhagen, created a stir when he "walked out" after a scene at rehearsal. According to printed reports emanating from the Russian singer, "The producer had taken such liberties with the staging of the opera that it would have taken me six days of rehearsals before I could have done justice to myself and the public. Gounod himself would not have recognized his opera," the basso added.

Other complaints detailed by the irate singer were that Margaret descended from the Heavens in "a sort of acrobatic turn"; certain scenes had to be rehearsed ten or twenty times and then were not satisfactory; people talked during rehearsals; in the scene where Chaliapin sank before the Cross, the chorus laughed; added to which, the theatre chief was not present, and no one met him (Chaliapin) at the station and no arrangements had been made to convey him to the theatre. R. P.

Mannheimer Heard Widely in Great Britain

LONDON.—Frank Mannheimer, pianist, is fulfilling engagements before he sails for America and a tour there. On January 6, 7, 8, 9 and 10 he was presented by the B.B.C. in the Liszt Festival; 12, by the same organization in Schumann's Kreisleriana; 16, Aberystwyth, Wales, heard him in recital; 18, he took part in a chamber music program in Cowdray Hall, London; 19, returning to the B.B.C. networks, he played two Empire broadcasts; 23, Mr. Mannheimer was soloist in an orchestral concert in Birmingham. He is to appear in a chamber music program on January 28 at St. Mary's School, Wantage.

Nice Opera Season Opens

NICE.—The Opera of Nice opened its season December 19, with Samson et Dalila, by Saint-Saëns, under the direction of Albert Wolff, and with René Maison, Ilka Popova, José Beckmans, and M. Bordon in the principal parts. Henri Rabaud, member of the Institute, and director of the Paris Conservatoire, prefaced the performance with a talk on Saint-Saëns. I. S.

Strasbourg Renovates Concert Hall

STRASBOURG.—The hall of the Palais des Fêtes, modernized and in every way brought up to date, was opened with a symphony concert under Paul Paray. The success was so great that after the concert, a crowd of Paray's admirers carried him in triumph on their shoulders through the streets of the city.

No More Good Operettas?

PARIS.—The committee entrusted with judging the merits of the operettas submitted to the competition under the auspices of the Beaux-Arts, was unanimous in considering that despite the obvious merit of some of the scores handed in, not one of them deserved to be awarded the prize.

Koechlin Gets Prize

PARIS.—Charles Koechlin, composer-writer-pedagogue, has been awarded the Lasserre Prize for Music, the jury composed of MM. Boschot, Busser, Pierné, Maurice Emmanuel, Gaubert, Hue, Lazar, Gavalier, d'Ollone, Galampois and Le Dantec. I. S.

New Paris Society Founded

PARIS.—A new musical society, the purpose of which is the sponsoring of first auditions, the restoral of worthy music, and so on, has been founded here. The officers are N. Lejeune, honorary president; Georges Migot, president; J. Lefebvre, Sciortino, Claire Dubos, A. Jolivet, Paul Le Flem, D. Lesur, and O. Messiaen. The first concert will produce works of Debos, Jolivet, Le Flem, Lefebvre, Sciortino, Migot, Lesur, and Messiaen.

Kilenyi Scores in Liverpool

LIVERPOOL.—The first concert of the season by the Liverpool Philharmonic Society under the direction of Sir Thomas Beecham, featured Edward Kilenyi, pianist. An extraordinarily brilliant player, Mr. Kilenyi gave a notable performance of the Liszt E flat concerto and of a group of Debussy and Dohnanyi solos. Encores had to be added. N. M.

Musician Receives Decoration

PARIS.—The French Government bestowed the Legion of Honor decoration upon Georges de Lausnay, pianist-composer-pedagogue-conductor. M. de Lausnay has given many piano recitals featuring French music, is founder-conductor of the Association des Concerts de Lausnay, organized the Union des Femmes Artistes Musiciennes (directed by Mme. Tassart) and is director of the Conservatoire Musica, established some years ago by Xavier Leroux.

Barera Plays in Liége

LIÈGE.—Orlando Barera, Italian violinist, gave a successful recital under the auspices of the *Oeuvre des Artistes*. His program included classical and modern works, and his playing was admired for its lyrical quality and poetic feeling. R. P.

Sigma Alpha Iota Notes

Honorary members of Sigma Alpha Iota, national music fraternity for women, are active. Among recent events was a musicale given by Mrs. E. Jackson of New York, when Harriet Ware and Mildred Lund Tyson, composers and pianists, were presented. Mary Turner Salter, national honorary member and composer, was guest of honor.

Winifred Cecil, soprano, appearing in recital in Town Hall, New York, sang Miss Ware's Gladness. Miss Ware, a national honorary member of the fraternity, announces a master class in song interpretation and musical appreciation, beginning January 7, in Aeolian Hall, New York.

Kirsten Flagstad, recently initiated as an honorary member of Sigma Alpha Iota, is singing in her concerts White Horses of the Sea, a song by Elinor Remick Warren, chapter honorary member of Xi chapter, Appleton, Wis.

Elisabeth Rethberg, another national honorary member, gave a recital in Town Hall, New York, on December 8.

Alpha Theta chapter of Teachers College, Columbia University, and Epsilon Epsilon Alumni chapter presented a joint musicale recently, celebrating Alpha Theta chapter "Charter Day." The participating artists on this program were Perla Wolcott, soprano of Epsilon Epsilon, accompanied by Elsa Fiedler of the same chapter; Pauline Michel, violinist, with Sarah Knight at the piano; and Ethel Gansler and Pauline Corliss, two-pianists. Misses Gansler, Corliss, Michel and Knight are members of Alpha Theta chapter.

Doris Doe Entertains for Mr. and Mrs. Beryl Rubinstein

Doris Doe gave a reception in honor of Beryl Rubinstein, pianist and president of the Cleveland Institute of Music, and Mrs. Rubinstein, at the Esplanade Hotel, New York, on December 27. The Rubinsteins are spending the winter in New York where he is devoting his time to composing. His song, Ragged Piper, which he dedicated to Miss Doe, was included on the New York recital program which the contralto gave last year at Town Hall.

Metropolitan Opera Guild Plans February Reception

Mrs. August Belmont, chairman of the Metropolitan Opera Guild, addressed a meeting of the men's committee of the guild at the New York home of Mr. and Mrs. E. Roland Harriman recently. Mrs. Belmont said that renewed interest in opera was indicated by the number of young people who are attending the Metropolitan performances. She also mentioned the increasing number of Americans in the company's roster of singers. The guild holds an afternoon reception at the Metropolitan Opera House in February, Mrs. Belmont said, the reception being especially for the new members who have recently joined. The guild now has 2,400 in its membership. Edward Johnson, general manager of the Metropolitan Opera, is to attend the reception, bringing with him some of the new singers of the company who were not able to attend the guild's earlier reception in December. The guests will be privileged to inspect the backstage regions of the Metropolitan.

Manchester Hears Many Violinists

Heifetz Wins Ovation—Kilenyi Applauded in Beecham Concert

MANCHESTER, ENGLAND.—Recently Manchester has been a city of violinists. They included (to name the more outstanding) Jascha Heifetz, Henry Holst, Albert Sandler and Albert Sammons. Sandler has been playing all week on the stage at the Paramount Theatre, while Henry Holst appeared at the Hallé Society's concert on Thursday, and it was unfortunate that both Sammons and Heifetz came on the same night, Sammons in Milton Hall, Heifetz in the Brand Lane Concert, at Free Trade Hall.

HEIFETZ FÊTED

This artist had a real ovation. It was his last appearance in England before sailing for America. He held his audience spellbound for over two and a half hours with his prodigious technic. His intonation and tonal quality were well-nigh perfect. At the conclusion of his program, which included Bach's Chaconne and Franck's sonata, he was called upon to play encore after encore. Even after half an hour of extra numbers, the audience kept on clamoring for more.

SAMMONS WITH ORCHESTRA

The William Rees Orchestra under Leonard Hirsch, gave a concert the same night as Heifetz'. Albert Sammons and Edna Jamieson were the soloists, the former playing Slavonic Dance in E minor, by Dvorak and Hungarian Dance in D minor, by Brahms, the latter appearing in the César Franck Symphonic Variations for piano and orchestra.

BEECHAM AND SOLOISTS

Sir Thomas Beecham, recovered from his recent indisposition, conducted the Hallé Orchestra in its eighth concert of the present season, in Free Trade Hall. Henry Holst was violin soloist in concerto (No. 3) in G, by Mozart. His interpretation was superb and showed advance in the player's tonal quality.

The purely orchestral part of the evening consisted of excerpts from The Trojans, by Berlioz; The Pastoral Symphony, by Beethoven, in the slow movement of which Sir Thomas demonstrated his remarkable abilities and his supreme control over his musicians; and—the high spot of the evening—the Enigma Variations by Sir Edward Elgar. The magnificent performance of this difficult music again proved the orchestra comparable with any in the country—when in the hands of the right conductor.

KILENYI SOLOIST

A recent and warmly applauded soloist with the Hallé Orchestra under Sir Thomas Beecham, was Edward Kilenyi in the Liszt E flat concerto. His reading was brilliantly notable. A group of solos by Debussy and Dohnanyi won him further acclaim.

NORMAN MOORCROFT.

AMY ELLERMAN
CONTRALTO
260 West 72nd St., New York
Tel. TRafalgar 7-0466

HARRIET R. BELLMAN
TEACHER OF PIANO—ACCOMPANIST
Studio: 610 Steinway Hall, N. Y., CO. 5-9505
Residence: Hotel Narragansett, N. Y., BI. 9-9500

LEON CARSON
TENOR—TEACHER OF SINGING
20 Cottage Place, Nutley, N. J. Tel.: Nutely 2-2490
160 W. 73rd St., N. Y. Tel.: TRaf., 7-6700

WILLIAM THORNER
TEACHER OF SINGING
152 West 57th St., N. Y. C. Tel. COL. 5-0706

LOUIS PERSINGER
JUILLIARD GRADUATE SCHOOL
New York

RALPH LEOPOLD
PIANIST
Studio: 30 W. 69th St., N. Y.
Concert Mgt. Harry Culbertson
5535 Blackstone Ave., Chicago

NINO MARCELLI
CONDUCTOR
SAN DIEGO SYMPHONY ORCHESTRA

JOSEPH SCHUSTER
CELLIST
118 West 57th St., New York. Phone: Circle 7-1900

ROMANO ROMANI
Teacher of ROSA PONSELLE
STUDIO: 244 RIVERSIDE DRIVE, NEW YORK; TEL. RIVERSIDE 9-6800

MIRIAM WINSLOW
AND HER DANCERS
Exclusive Management: WILLMORE & POWERS,
2 West 45th Street, New York

RUGGIERO RICCI
PHENOMENAL BOY VIOLINIST
Management: Metropolitan Musical Bureau, Inc.,
113 West 57th Street, New York

ROSE MARIE BRANCATO
Coloratura Soprano
OPERA and CONCERT
Management: Metropolitan Musical Bureau, Inc.,
113 West 57th Street, New York.

GIGLI
WORLD FAMOUS TENOR
RETURNING TO AMERICA 1936-37
now booking
METROPOLITAN MUSICAL BUREAU, INC.
113 West 57th St., New York, N. Y.

LOTTE LEHMANN
World Famous Soprano
Vienna and Metropolitan Operas
Concert Recitalist
Management: Metropolitan Musical Bureau, Inc.,
113 West 57th Street, New York City

ARTURO VIVA
voice placement
opera coach
205 West 57th Street · New York · Tel. Circle 7-5420

LUCREZIA BORI
Metropolitan Opera House New York
Baldwin Piano
Victor Records
Concert Management Arthur Judson
Division Columbia Concerts Corp. of Columbia Broadcasting System

WILLIAM O'TOOLE
CREATIVE PIANO STUDY
Technic—Interpretation—Composition
Intensive Teachers Courses in January
160 West 73rd St., New York

GREGORY ASHMAN
ASSOCIATE CONDUCTOR
OPERA DEPT. JUILLIARD SCHOOL
PIANIST — TEACHER — ACCOMPANIST
1 West 85th St., New York SUs. 7-1097

TITO SCHIPA
Leading Tenor
Metropolitan Opera
Mgt.: Harry Cahill,
2415 R.K.O. Bldg.,
Radio City New York

ROSATI
GIGLI'S Only Teacher
VOCAL STUDIO
24 W. 59th St., N. Y. C.
Circular Mailed on Request
Phone PLaza 3-2875

THE STEINWAY BUILDING
113 West 57th St., New York
Small and Large Professional Studios
OFFICES, Any Size Required, Suitable for Concert Managers, Music Bureaus or Organizations Connected with Music in Any of Its Branches.
Unexcelled Service Daily and Evenings.
Very attractive rentals—Representative on premises or
Douglas L. Elliman & Co., Inc., 15 East 49th St., New York
Telephone PLaza 3-9200

MYRA HESS PIANIST
Exclusive Management: Annie Friedberg, 250 West 57th Street, New York

KIRSTEN FLAGSTAD
SOPRANO—METROPOLITAN OPERA
Management: NBC Artists Service
30 Rockefeller Plaza New York

EMY-LOU BIEDENHARN
CONTRALTO
Exclusive Management: Annie Friedberg, 250 West 57th Street, New York

DUSOLINA GIANNINI
SOPRANO
Management NBC Artists Service, 30 Rockefeller Plaza, New York

JOSEF LHEVINNE
PIANIST
Management: NBC ARTISTS SERVICE 30 Rockefeller Plaza, New York

MYRTLE LEONARD
CONTRALTO—METROPOLITAN OPERA CO.
Concert Management Arthur Judson, Inc.
113 West 57th Street New York

LEA LUBOSHUTZ
VIOLINIST
Exclusive Management: Annie Friedberg, 250 West 57th Street, New York

HOPE HAMPTON
SOPRANO
Personal Representative: Bruno Zirato, Steinway Bldg., N. Y.

FOWLER & TAMARA
DANCE RECITALISTS
Concert Management Arthur Judson, Inc.
113 West 57th Street New York, N. Y.

VIOLA MITCHELL VIOLINIST
European Representative: Organisation Artistique Internationale, Paris, France
American Management: NBC Artists Service, 30 Rockefeller Plaza, New York

ARTHUR FEAR
Leading Baritone Covent Garden Opera
Management: NBC Artists Service, 30 Rockefeller Plaza, N.Y.

NINA MORGANA
SOPRANO METROPOLITAN OPERA ASSOCIATION
Concert Management Arthur Judson, Inc.
113 West 57th Street New York City

OSCAR WAGNER
Pianist
Assistant Dean of Juilliard School of Music

DORIS DOE
Contralto Metropolitan Opera Company
Management: NBC ARTISTS SERVICE
30 Rockefeller Plaza, New York

PAUL ALTHOUSE
TENOR—METROPOLITAN OPERA
Management: Haensel & Jones
113 West 57th St. New York

EDITH MASON
SOPRANO—Chicago Grand Opera Co.
Management: NBC Artists Service
30 Rockefeller Plaza, New York

BRYNLEY AND NOTLEY
TENOR-BARITONE DUO
Exclusive Management: Annie Friedberg
250 West 57th Street New York

RICHARD CROOKS
TENOR METROPOLITAN OPERA
Management: Haensel & Jones,
113 West 57th Street, New York

JEAN TENNYSON
SOPRANO
Address: 1416 Steinway Building,
113 West 57th Street, New York

QUINTO MAGANINI
Conductor Maganini Chamber Symphony
Management: NBC Artists Service,
30 Rockefeller Plaza, New York

FABIEN SEVITZKY
CONDUCTOR
Concert Management Arthur Judson
113 West 57th Street, New York

DINO BORGIOLI
TENOR—METROPOLITAN OPERA CO.
Concert Management Arthur Judson, Inc.
113 West 57th Street, New York

ERNO VALASEK
VIOLINIST
Mgt.: Richard Copley, 113 West 57th St., N. Y.

DENNIS NOBLE
BARITONE
Exclusive Management: Annie Friedberg,
250 West 57th Street New York, N. Y.

GLADYS SWARTHOUT
MEZZO-SOPRANO of the METROPOLITAN OPERA
Management: NBC Artists Service,
30 Rockefeller Plaza, New York

NELSON EDDY
BARITONE
CONCERT MANAGEMENT ARTHUR JUDSON, INC.
113 West 57th Street New York

Hart House Quartet in Saskatoon

Ruggiero Ricci Wins Laurels in Concert Visit—Local Artists in Attractive Lists

SASKATOON, CAN.—After an absence of two years, Canada's leading ensemble, the Hart House String Quartet, was heard here on January 10. This foursome presented artistic coordination and quartet playing of the highest order. The opening number, Mozart's quartet in D minor, was given a musically sensitive and beautiful performance. In the central group, consisting of Mendelssohn's Canzonetta, The Lonely Shepherd (Joseph Speaight) and Red Murdoch by J. B. McEwen, the players entered the mood of each composer. The monumental interpretation of Beethoven's second Rasoumowsky quartet was unquestionably the climax of the evening. Several encores were demanded by a large and intensely interested audience.

RICCI APPLAUDED

One of the early offerings of the new year was a recital by Ruggiero Ricci, fifteen-year-old violinist. His program was well arranged to display the best qualities of his art, and he showed himself to be a violinist of fine achievements, both with regard to technical equipment and interpretative ability. His program included the D minor concerto by Mozart, compositions by Corelli, Tschaikowsky, Sarasate, Wieniawski, Kreisler and two Paganini caprices, which were an exhibition of undeniable mastery. Honor fell to youthful Neil Chotem, Saskatoon's piano prodigy, in being invited to play the accompaniments for some of Ricci's encore numbers. The applause which greeted the two boys testified to the high esteem in which they were held by their audience. The recital was sponsored by the Conservatory Club.

RESIDENT ARTISTS APPEAR

The Philharmonic Society under the direction of Elizabeth Morrison gave a concert consisting of excerpts from several musical comedies. The soloists were Sydney Hogarth, Lucy Miskofsky, Helena Neal, Betty Brennan, Evelyn Eby, E. P. O'Brien, Cuthbert Coates and Fred Cox. Dances were under the direction of M. I. Adams, and the accompanist was Grace Henderson.

Youth in Art was the topic of the Musical Art Club's meeting for January, the address being given by Emma Bell, M.A. Important works composed by musicians in their youth formed the illustrations. Reginald Bedford's setting of Byron's To Music for ladies' voices and dedicated to the club concluded the program.

The University of Saskatchewan mid-winter examinations in music throughout the province are being conducted by Arthur Collingwood, principal; G. C. Palmer and Lyell Gustin, vice-principals, and representatives from the Regina Conservatory of Music.

L. G.

CONSERVATORIES and SCHOOLS

Michigan State College

EAST LANSING, MICH.—The department of music of Michigan State College (Lewis Richards, director) presented on December 18 the annual Christmas carol concert by the M.S.C. Chorus and Men's Glee Club (Fred Patton, director) and the M.S.C. Women's Glee Club (Josephine Kackley, director). Music of the season was sung by both groups, and there was community singing by the audience. Myrtle Patton, contralto, daughter of Fred Patton, baritone and head of the voice department, was heard in an excerpt from Handel's Messiah, and Betty Race, soprano, offered Come Unto Him from the same work. Jane Pauli was accompanist for the women's chorus, Stanley Butler for the masculine ensemble.

Cleveland Institute of Music

CLEVELAND, O.—January is a month of recitals at the Cleveland Institute of Music. Of importance are three programs being given by musicians of the Institute faculty.

Josef Fuchs, concertmaster of the Cleveland Orchestra and director of the Institute violin department, inaugurated the month's recitals on January 7. Alice Chalifoux, harpist also of the Cleveland Orchestra and

(Photo by H. Hewett.)

ALICE CHALIFOUX

the institute faculty, was then heard in her first public program of the season on January 14. Known to radio and concert audiences is Emanuel Rosenberg of the voice faculty who is scheduled for recital January 28.

The comparative arts lectures given every Friday at the institute throughout the season offer as speakers during January, William Henry Taeusch of the Western Reserve University English department; Arthur Loesser of the institute piano faculty; Rolf Stoll, artist and instructor of the Cleveland School of Art. One program illustrates music of the seventeenth century. Prof. Taeusch speaks on Elizabethan poets; Sidney, Spenser (The Faerie Queene) January 10; Mr. Loesser on The Year 1600; the Great Turning Point in Music, January 17; and Mr. Stoll on Renaissance Painting in Italy, January 31. This lecture series for the 1935-36 season shows the interrelation of art, literature, and music during the period from the Middle Ages to the Renaissance.

February 4 is announced by the Cleveland Institute as the opening date for its second semester. With a first semester enrollment reaching 600, the Cleveland Institute reached a new high for the last six years.

Institute of Musical Art

The trustees of the Juilliard School of Music, New York, have voted to limit the enrolment at the Institute of Musical Art to 950 students. After this number have enrolled, applicants for admission will be placed on a waiting list. Registration for the second semester at the Institute will take place on February 3, 4, and 5.

Extension courses have been added to the curriculum of the institute to accommodate those whose other activities prevent them from attending classes during the regular session hours. These classes are held in the late afternoon, in the evening and on Saturdays. There are no entrance requirements for these extension classes, except for students who wish credit toward a degree or a diploma.

Edgar Schofield Addresses M. T. N. A. Convention

Edgar Schofield addressed the Music Teachers National Association on December 28 in Philadelphia. In his introductory remarks, he said, "Correct and beautiful, speech sustained and intensified is song." In discussing the maintenance of integrity of enunciation in song, Mr. Schofield outlined a few of the requirements of the singing voice which he thought might easily give rise to the belief that speech in song must be changed. "First, the range of pitches used by the singing voice far exceeds that of the spoken word. Second, the duration of a single sound or sentence of the singer calls for sustained length or a given number of beats greater than anything asked for in speech form. Third, volume with its varying degree of intensity, from pianissimo to forte in the dynamic scale of the singer, exceeds in either direction both as to loudness and softness of that found in speech. Fourth, accent in singing due to the rhythmic pulse of music often gives weak and obscure vowels greater time value than is allotted to them in perfect speech form. These and various other examples might be cited as creating the need of a different medium of expression in song than in speech. However, nature in her great economy has made arrangements for all these adjustments, and we find the accomplished and really fine singer either by the Grace of God, fine training, or more genius, attaining this most marvelous achievement of beautiful speech clothed in all the tonal beauty of resultant sound."

Mr. Schofield, turning to the subject of English as a medium for song, remarked in part: "There is nothing bad about English as a language for song except bad English. The integrity of our established language sounds should be preserved in all their purity and beauty, and not be corrupted by phonetic vulgarizations, colloquialisms, provincialisms, or distortions of any sort. In this way, artistic singing should govern the channels and contribute its share toward establishing and preserving the purity and beauty of our tongue."

Career of Herta Glückmann

Herta Glückmann, mezzo-contralto, who is making her New York debut on January 31 at Town Hall, was born in Germany and studied in Berlin and Vienna with eminent teachers. She began her studies in Breslau, her home, before she went to Berlin and Vienna. She began her career as a soprano and is said to have sung the first German radio concert ever done in public, even before she sang in concerts. She was immediately engaged after her first radio appearances for a number of radio opera performances.

She has sung with the principal orchestras and oratorio societies and in many important radio concerts throughout Germany, Holland and England.

HELEN OELHEIM
MEZZO SOPRANO—Metropolitan Opera Co.
Management: Metropolitan Musical Bureau, Inc.
113 West 57th Street, New York

GOETA LJUNGBERG
Soprano—Metropolitan Opera
Hotel Ansonia, New York City

FARDULLI
LEADING BARITONE CHICAGO CITY OPERA CO.
Personal Rep. J. H. Duval, 1425 Broadway, N. Y.
Columbia Records

GUIOMAR NOVAES
PIANIST
Management: HAENSEL & JONES
113 West 57th Street New York

ROMAN TOTENBERG
POLISH VIOLINIST
Exclusive Management: Annie Friedberg.
250 West 57th Street, New York

ERNEST HUTCHESON
PIANIST
DEAN OF JUILLIARD SCHOOL OF MUSIC

FRANK CHAPMAN
BARITONE
Management: NBC Artists Service
30 Rockefeller Plaza New York

VIRGINIA PEMBERTON
SOPRANO
1420 Steinway Hall, New York City

BEATRICE HARRISON
CELLIST
Management: NBC Artists Service
30 Rockefeller Plaza New York

MARY MOORE
COLORATURA SOPRANO
Management: BRUNO ZIRATO
Steinway Hall, 113 West 57th St., New York, N. Y.

ANNY KONETZNI DRAMATIC SOPRANO
Management: Annie Friedberg, 250 W. 57th St., N. Y.

HANS CLEMENS
METROPOLITAN OPERA TENOR
Exclusive Management: Annie Friedberg,
250 West 57th Street, New York, N. Y.

MELCHIOR
Mgt.: NBC Artists Service, 30 Rockefeller Plaza, N. Y.

IGOR GORIN
BARITONE
Management: Haensel & Jones
113 West 57th Street New York, N. Y.

Russian Soprano Has Versatile Career

Anna Leskaya Describes Experiences Extending from Kiev to Chicago City Opera

Anna Leskaya returned to New York early in December after appearances with the Chicago City Opera. She opened her season there in the role of Donna Anna in Don Giovanni, and later sang two performances of Il Trovatore and one of Aïda. In January of this season the soprano has been invited to sing in Latin America.

Mme. Leskaya is a native of Kiev, in the south of Russia. Her mother was a singer, her father a mechanical engineer. "I learned to play the piano from my mother at a very early age," said Mme. Leskaya, "and by the time I was ten years old, I was giving public recitals.

"I made these appearances and enjoyed them for several years, and then, when I was about fifteen, a singer heard me play and took me to her voice teacher so that he might listen to my keyboard performance. While I was in his studio he gave me a voice test, and from then on I studied with him. I was so young that he was afraid of injuring my vocal cords, and so he kept me singing very simple things. For a long time I had nothing but prayers to sing. My teacher answered my requests for more variety by saying that these passages were very appropriate—I should thank God for my voice.

"By the time I had finished the training at the Conservatory in Kiev I had already been invited to sing at the opera there, and I made my debut in the Russian opera, Russalka by Dargomizhsky. I sang the part of Natasha, a character corresponding somewhat to the Undine of German folklore.

"After this I sang at the operas of Odessa, Moscow and other cities, besides that of Kiev, taking Russian roles and those of Faust, Manon, Mignon, Boheme and others suitable for a young voice.

"I came to America with the Moscow Art Theatre, and, as I married here, I am now a citizen of the United States and make my permanent home here. In this country I have sung in opera in New York, in cities of California, in Chicago, Washington, Pittsburgh, Cleveland, Cincinnati and other centres, and in Canada also."

Has Sung Many Roles

Mme. Leskaya's voice is of dramatic calibre, and she has mastered the Italian, German, French and Russian dramatic roles. Besides Gioconda, Tosca, Trovatore and others, she includes among her German roles those of Elsa, Sieglinde and Elisabeth.

"My favorite Italian roles are those of Aïda and Norma. It was a thrilling experience to me to sing the title part in Lady Macbeth of Mtsensk by Shostakovitch last year. I think this opera is a great work, and I felt it an honor when Dr. Artur Rodzinski chose me for this role in the performances he conducted in Cleveland, New York and Philadelphia, with the Cleveland Orchestra." M. L. S.

American Academy of Dramatic Arts Gives Program

The January 10 matinee of senior students of the American Academy of Dramatic Arts brought eleven young actors in two plays. Act I of Arms and the Man (Shaw) enlisted excellent characterizations in the order named, by Helene Fortescue (of Washington, D. C.), Lawrence Forsythe (of Omaha, Neb.), Patricia Howell, Therese McIntyre and Guy Kingsley.

The Shining Hour (Winter) gave special opportunity to Dorian Tankersley (of England, Ark.) whose poise and dramatic restraint were remarked; Alva Brixey (of Springfield, Mo.) playing opposite, conveyed complete realism of character to the audience; Mona Segal also offered an able characterization. Ellen Prescott, Marc Garber and John Most completed a cast which united such excellence that all were several times recalled. F. W. R.

Lincoln Cathedral Choir to Sing at Waldorf-Astoria

The Lincoln Cathedral Choir of Lincoln, Neb., which made a tour of the East at Christmas time, has been invited by Lucius Boomer, president of the Waldorf-Astoria Hotel, New York, to give a concert preparatory to the choir's concert at the Brooklyn Academy of Music, for which negotiations have been instituted, at the Waldorf-Astoria on Easter Sunday. Mr. Boomer has joined the choir's eastern committee, whose chairman is Lily Pons. Another new member of the committee is Maurice Jacquet, French composer. The choir also was heard in a gala concert in Lincoln at the Coliseum of the University of Nebraska (seating capacity 10,000) this month.

Norma Krueger, Pianist, to Make New York Debut

Norma Krueger, young pianist who will make her New York debut at the Barbizon-Plaza Concert Hall on February 10, was born in Atchison, Kans., of a German father and American mother. Both parents were musical and wanted their children to have a thorough musical and general education. Miss Krueger began the study of the piano before the age of five, her father being her first teacher. Her brother, Karl Krueger, now the conductor of the Kansas City Philharmonic Orchestra, was her next teacher. Upon coming to New York, after studying for a time with a Leschetizky pupil in Europe, she continued her piano studies with Ernesto Berúmen and is still under his guidance. Miss Krueger has also studied voice and violin both in New York and Vienna. She attended Columbia University.

Harriet Ware Begins Interpretation Classes

Harriet Ware, composer, began a series of Interpretation Classes in vocal music at Aeolian Hall, New York, January 7. Utilizing as solos The Island (Rachmaninoff), Sacred Hour (Harmati), Slumber Song (MacDowell), At Parting (Rogers), and The Year's at the Spring (Beach), several singers coached by Miss Ware sang these and other numbers. Miss Ware pointed out the beauty of each song, naming imagination as the greatest asset of interpretation, and criticized each singer in kindly manner. Interested listeners enjoyed and applauded the several participants. Frances Rittenhouse was the accompanist. F. W. R.

National Association of Schools of Music Holds Annual Meeting

Philadelphia. — The National Association of Schools of Music held its annual meeting in Philadelphia on December 31. Important progress was announced in various studies undertaken by special committees in the following subjects: graduate study in music; qualification for teachers in schools granting degrees; repertory used in teaching; library facilities. The reports of these committees were not final but indicated considerable progress and laid out the lines along which study will be pursued during the coming year. The next annual meeting will be lengthened in order that a more detailed discussion of these subjects may be enjoyed by the entire membership.

Five institutions were added to the membership list as follows: for full membership, Miami University, Oxford, O.; to provisional membership, Muskingum College, New Concord, O., Mount Union College, Alliance, O., and Bethany College, Lindsborg, Kans.; to full membership in the liberal arts classification, Mississippi State College for Women, Columbus, Miss. Four schools were promoted to full membership as follows: Cadek Conservatory, Chattanooga, Tenn.; Loyola University, New Orleans, La.; Incarnate Word College, San Antonio, Tex., and Morningside College, Sioux City, Iowa; two were promoted to provisional membership, Concordia Conservatory, Fargo, N. D., and the Conservatory of Music of Kansas City, Kansas City, Mo. Two schools were reduced from full membership to provisional membership, one school was dropped from the list entirely, and resignation was received from the Philadelphia Musical Academy. The applications of four schools for membership were laid on the table for later consideration.

The annual election of officers was especially important this year because of the retirement of Earl V. Moore as president, after having served four years. Dr. Howard Hanson, of the Eastman School of Music of the University of Rochester, and who was ten years chairman of the commission on curricula, was elected to succeed him. Four vice presidents were elected: David Stanley Smith, of Yale University, New Haven, Conn.; Frederick B. Stiven, of the University of Illinois, Urbana, Ill.; Dorsey Whittington, of the Birmingham Conservatory of Music, Birmingham, Ala., and Tracy Y. Cannon, of the McCune School of Music, Salt Lake City, Utah. Donald M. Swarthout was chosen to serve a second term and elected chairman of the Commission on Curricula. New members of this important commission are: Edwin G. Kappelmann, of the Wisconsin Conservatory of Music, Milwaukee, Wis., and Frank H. Shaw, of the Oberlin Conservatory of Music, Oberlin, O. Rudolph Ganz, of the Chicago Musical College, Chicago, is to serve on the Commission on Ethics, and H. Hugh Altvater, Southwestern College, Winfield, Kans., and Harrison D. LeBaron, Alabama College, Montevello, Ala., on the Publicity Commission. As usual, Charles N. Boyd and Burnet C. Tuthill were reelected to their offices of treasurer and secretary, which they have held since the foundation of the association in 1924.

Ruth Shaffner Active in Concerts

Ruth Shaffner, soprano, has been active this season, and has bookings into the spring which will take her to Washington, D. C., northern Pennsylvania, and the Southern States. She was recently heard in a program at the Montclair Art Museum, with Mrs. H. H. A. Beach. She sang songs of Mozart, Brahms, Schubert, and Marx, and was heard, with Mrs. Beach at the piano, in a group which consisted of songs by Mrs. Beach, Ah Love But a Day, Mine Be the Lips, Ecstacy and The Year's at the Spring. Miss Shaffner was chosen as the soloist for the funeral of Dr. Walter Henry Hall, held at St. Paul's Chapel, Columbia University. With David Williams at the organ, she sang I Know That My Redeemer Liveth from the Messiah, and the hymn For All the Saints. Recently she was heard at a musicale given at the home of Mrs. John Moody, of New York. On this occasion Miss Shaffner presented songs of Gena Branscombe with the composer at the piano, including the recently published song of Miss Branscombe, Egean Sea, the words of which were written by Mrs. Moody; Miss Shaffner was also heard in songs by Mrs. H. H. A. Beach with the composer at the piano. Miss Shaffner is to give a recital at the Town Hall Club, New York, in February, and recently appeared in a performance of Elijah with the Yonkers (N. Y.) Choral Society under Harold Land.

JOHN McCORMACK
Personal Representative
JAMES McCORMACK, 41 East 42nd St., New York

ALBERT SPALDING
VIOLINIST
Management: Metropolitan Musical Bureau, Inc.
113 West 57th Street New York

LILY PONS
Coloratura of the Metropolitan Opera
Management: Metropolitan Musical Bureau
113 West 57th Street, New York

DR. A. MADELEY RICHARDSON
Courses in Extempore Playing, Song Writing, Modal Music, Counterpoint, Fugue Writing, and Composition.
440 RIVERSIDE DRIVE NEW YORK, N. Y.

ERNEST SCHELLING
PIANIST and CONDUCTOR
Concert Management Arthur Judson, Inc.
113 West 57th Street, New York

Giovanni MARTINELLI
TENOR—METROPOLITAN OPERA
Management: NBC ARTISTS SERVICE
30 Rockefeller Plaza, New York

ELISABETH SCHUMANN
SOPRANO
Exclusive Management: Annie Friedberg, Fisk Bldg., N. Y.

CHARLOTTE BOERNER
LYRIC SOPRANO
1412 Steinway Hall, New York City

MILSTEIN
VIOLINIST
Concert Management Arthur Judson, Inc.
113 West 57th Street New York, N. Y.

PERCY GRAINGER
PIANIST
9 Cromwell Place
Manager: Antonia Morse
White Plains, N. Y.

HART HOUSE STRING QUARTET
Haensel & Jones, New York

BARTLETT & ROBERTSON
DUO-PIANISTS
Concert Management Arthur Judson, Inc.
113 West 57th Street, New York

HENRY HADLEY
COMPOSER-CONDUCTOR
Representative: Clark H. Gettes,
Hotel Waldorf-Astoria, New York

JOHN HERRICK
BARITONE
Mgt.: Richard Copley, 113 West 57th St., N. Y.

ESTELLE LIEBLING
SINGING AND RADIO SCHOOL
Studio: 145 West 55th St., New York
Telephone Circle 7-1767

LA FORGE-BERÚMEN STUDIOS
14 West 68th St., New York

CHICAGO CONSERVATORY
Address LORO GOOCH, Manager
Kimball Hall (11th floor) Chicago, Ill.

AMERICAN CONSERVATORY OF MUSIC
503 Kimball Hall Building, Chicago, Ill.

CHICAGO MUSICAL COLLEGE
70 East Van Buren Street Chicago, Ill.

EASTMAN SCHOOL OF MUSIC
of the University of Rochester
Rochester, N. Y.

THE JUILLIARD SCHOOL OF MUSIC
130 Claremont Avenue New York City

CURTIS INSTITUTE OF MUSIC
DR. JOSEF HOFMANN, Director
Rittenhouse Square, Philadelphia, Pa.

WINIFRED CHRISTIE
Pianist
Exclusive Direction: Dorothy Pillsbury Stetson
30 Rockefeller Plaza, New York

MARIA SILVEIRA
LYRIC COLORATURA
Philip R. Thomas—Personal Representative.
1414 Steinway Hall, New York City

Richard Hageman
CONDUCTOR-COACH
Available for New York Recitals
Studio: 187 West 57th St., New York. Circle 7-0770

WINIFRED CECIL
SOPRANO
Management: BERNARD R. LABERGE, Inc.
2 West 46th St., New York

PAUL WITTGENSTEIN
ONE-ARMED PIANIST
Management: Bernard R. Laberge, Inc.
2 West 46th Street New York

EUNICE NORTON
PIANIST
Management: Metropolitan Musical Bureau, Inc.
113 West 57th St., New York

LOUDON GREENLEES
SCOTTISH BARITONE
Management: Annie Friedberg,
250 West 57th Street New York

FRANK SHERIDAN
PIANIST
Management: RICHARD COPLEY
113 West 57th Street, New York

FLORENCE EASTON
SOPRANO
Management: NBC ARTISTS SERVICE
30 Rockefeller Plaza New York

JAN SMETERLIN
PIANIST
Management: NBC ARTISTS SERVICE
30 Rockefeller Plaza New York

BARRERE - SALZEDO - BRITT
Management: Haensel and Jones,
113 West 57th Street, New York

Lincoln Cathedral Choir
a cappella
Mgt.: Walter Anderson, Waldorf-Astoria Hotel, N. Y.

ARTISTS WANTED FOR SOUTH AMERICAN TOUR
DALRYMPLE Publicity Contacts
229 West 42nd St., New York
Wisconsin 7-9553 LOrraine 7-2996

EUROPEAN

MME. N. de CHESSIN
COMPLETE VOCAL TRAINING
Voices Restored—All Vocal Faults Corrected
Special Finishing Courses for Artists
4 rue Brochant, Paris, France

EUGENE TAIZLINE
PIANIST
Mgt. O. T. E., 16 rue de Gramont, Paris

JOSE FIGUEROA
CONCERT VIOLINIST
Member of Faculty Ecole Normale
114 Bis Boulevard Malesherbes, Paris 17e, France

MARCEL GRANDJANY
HARPIST
37, Ave. de Chatillon, Paris, France

GEORGE KAZAMEK
AMERICAN VIOLINIST
Now in Europe Concerts—Recitals—Radio
"Beautiful tone, superior technic, and soulful interpretation."—Sevcik.

JAN HAMBOURG
VIOLINIST—MASTER CLASSES
Editor of Bach Sonatas and Partitas (Oxford University Press)
24, rue de Vernouil, Paris, France Phone: Littre 54.62

PASQUIER STRING TRIO
(JEAN-ETIENNE-PIERRE)
Classical—Romantic—Modern Repertory
Mgt.: Dandelot, 83, rue d'Amsterdam, Paris

MICHEL GIBSON
VIOLINIST
In Europe 1935-1936
Address: 6, Square Leon Guillot, Paris, XV, France

EISENBERG
VIOLONCELLIST
Europe 1935-1936
Management: Kiesgen, 252 Fbg. St. Honore, Paris, France

HELEN TANNENBAUM
VIOLINIST—Now Appearing in Europe
15, Bd. Jourdan, Paris, France

ORLANDO BARERA
Italian Violinist
IN AMERICA 1935-1936
American Mgt: Charles L. Wagner, 511 5th Ave., N. Y.
European Mgt: Alfred Lyon, 40 rue du Colisée, Paris

LUCIENNE DELFORGE
FRENCH PIANIST
Now Touring Europe
Management: Kiesgen, 252 Fbg. St., Honoré, Paris

AUBREY PANKEY
NEGRO BARITONE
Mgt.: Organisation Artistique Internationale,
45, rue La Boetie, Paris, France

ALFRED LYON
INTERNATIONAL CONCERT IMPRESARIO AND MANAGER
40, rue du Colisee, Paris, France
Phone: Balzac 46.03

LEON GOOSSENS
SOLO OBOIST
World's End Studio, Davis Place, London S.W. 10, England

IVOR NEWTON
Accompanist and Coach—Associated as Accompanist with Gerhardt, Elisabeth Schumann, Olczewska, Supervia, D'Alvarez, Ninon Vallin, Chaliapin, Richard Crooks, John Charles Thomas, Melchior, Schorr, Casals, Piatigorsky, Morini, Garbousova.
Studio:93 Cornwall Gardens, London, S. W. 7, Eng.

PAUL A. PISK, Ph.D. Mus.D.
Composer, Teacher of Composition, Musical Theory and Analysis
Coach-Accompanist for Singers and Instrumentalists
Schleifmuehlgasse 19, Vienna IV

MARIO FACCHINETTI
COMPOSER—CONDUCTOR
in U. S. S. R. 1935-1936
Permanent address: c/o Bernard,
14, rue La Grange Bateliere, Paris, France

MARGUERITE ROESGEN-CHAMPION
Harpsichordist and Composer
Has composed Trois Pieces d'Orgue — Jesus Notre Divin Maitre, St.-Jean Baptiste, Je vous salue, Marie. Published by La Schola Cantorum, 269, rue St. Jacques, Paris. Francs 11. Post pd.
Personal address:
170 Bd. Haussmann, Paris

Abiding Musical Interest Continues To Mark Programs in City of Cologne

Orchestra and Choral Concerts in Vogue—Music High School Celebrates Anniversary—Chamber Music and Recitalists Applauded

COLOGNE.—Though the musical life of Cologne may not be quite as throbbing as in former years, music joyousness in the Rhineland, and the constant desire to forward musical culture, are such that no difficulties can overpower it. All Cologne musical manifestations are not "commanded," and many of them come into existence by themselves, springing from private initiative, as for example, Cologne's celebrated male chorus, which acquired international fame. Still another example is the traditional concerts of the Konzertgesellschaft in the historic Gürzenich, these concerts being the backbone of the town's musical activity. When Abendroth goes to Leipsic, they are conducted by guests: Hans Pfitzner, Siegmund von Hausegger, Karl Elmendorff, Eugene Papst (leader of the Cologne Männergesangverein), Karl Hasse (new headmaster of the Music High School), Fritz Zaun (conductor of the Cologne Opera) and Franz Konwitschug (conductor of the Freiburg concerts and opera).

PFITZNER AND GIESEKING

Two Konzertgesellschaft seances have already taken place. At the first, Hans Pfitzner interpreted, with his deep insight, works of Schumann and Beethoven, and his own concerto for piano with Walter Gieseking excellent in the solo part. At the second concert, Fritz Zaun produced Deutsches Helden-requiem by Gottfried Müller, young German composer, and read Bruckner's seventh with infinite pathos.

MÄNNERGESANGVEREIN OUTSTANDING

Prominent in Cologne's musical festivities are the auditions of the Männergesangverein conducted by Eugene Papst. The first concert of the year gave special attention to living composers: Holy Fatherland, a popular cantata by Franz Philip (director of the Karlsruhe Conservatory); and works by Matthieu Neumann, Heinrich Lemacher and George Nellius. For the concert of the next Palm Sunday, Richard Strauss has dedicated his latest choral opus to this Society.

MUSIC HIGH SCHOOL CELEBRATES

The Music High School, headed by Prof. Hasse, commemorated its tenth anniversary with a gala orchestra concert, a chamber music concert with compositions by high school teachers, and a performance at the Cologne Opera of Mozart's Don Giovanni. At the orchestra concert, Erich Orthmann, a former student of the conservatory (for the Music High School is the present form of the erstwhile Cologne Conservatory), now manager of the Volksoper, Berlin, gave a splendid presentation of Vaterländische Ouverture, by Reger and the Mozart E flat symphony. Prof. Max Pauer, formerly teacher at the conservatory, was soloist in the Beethoven C minor concerto, Rudolf Schneider conducting.

RECITALS

In a Meisterkonzert, Gertrud Rünger, of the Vienna Staatsoper, sang with her opulent contralto, songs and arias by Handel, Mozart, Verdi and Strauss, her art arousing enthusiasm. Gaspard Cassado, cellist, was crowned with success thanks to his sweet tone, technical virtuosity, and masterly interpretations, the principal number of his program being Richard Strauss' cello sonata—a work of real ideational substance and life. Karl Delseit, of Cologne, was the appreciated accompanist for both Mme. Rünger and Mr. Cassado. Alfred Cortot was applauded for his inspired reading of pages by Vivaldi, Chopin and Schumann; Erna Berger, of the Berlin Staatsoper, for her singing of Mozart and Lieder by Hugo Wolf; Alma Moodie, for her interpretation of two Bach violin concertos, with orchestra; Raoul von Koczalski, Polish pianist, for his Chopin recital.

MUCH CHAMBER MUSIC

Surprising is the number of chamber music concerts, all of them well attended and successful. The Cologne Quartet gave a faultless Mozart evening; the Prisca Quartet, of Cologne, returned from a tour of Sweden, shone in the classics; and the Stross Quartet, of Berlin, was admirable in a Beethoven program.

OPERA ACTIVE

The Cologne Opera, long since one of the best in Germany, conducted by Messrs. Spring and Zaun, is this season amply maintaining its reputation for high artistry. Operas by Wagner, Mozart, Verdi, Puccini, and many others, are put in a style which never fails to impress or to win a full measure of appreciation. A. S.

EDWARD DULEY,

tenor, appeared as soloist January 23 with the Troy (N. Y.) Musical Art Society. Sound the Alarm from Handel's Judas Maccabaeus and Verdi's O, tu che in seno agli 'angeli, from La Forza del Destino, with Schubert's Great Is Jehovah, were heard on the program.

Dr. Herbert Graf to Stage Operas in Paris and Salzburg

Dr. Herbert Graf, Viennese stage director who last season acted in this capacity for the Philadelphia Orchestra's series of operas, has been engaged for forthcoming operatic productions in various European centres. Dr. Graf announces that he has been invited to stage Don Giovanni and Fidelio under the direction of Bruno Walter at the Paris Grand Opera in May. Recently, he was in Prague, where his staging of Der Freischuetz and Lohengrin was presented at the German theatre. In December, the young director met Arturo Toscanini in Vienna to discuss the staging of Die Meistersinger at the 1936 Salzburg Festival, final plans for which were submitted to Maestro Toscanini, and approved, Dr. Graf reports. It is expected that he will also direct the staging of several performances at the Wagner Festival in Bayreuth conducted by Wilhelm Furtwängler.

Gilbert and Sullivan Centenary to Be Marked

The year 1936 has been designated by the American Gilbert and Sullivan Association (of which Frederick J. Halton is president) as the Gilbert and Sullivan Centennial Year in honor of the one hundredth anniversary of the birth of Sir William S. Gilbert. Commemorative ceremonies will be conducted throughout the year and climaxed on November 18, with a celebration in New York at the Hotel Times Square, headquarters of the association. The first event was the songfest and meeting of the association, January 10, at the French Church du Saint Esprit, New York. A musical program was given under the direction of J. Albert Hurley, and members of the Civic Light Opera Company appeared, together with a group of Junior Gilbertians. Jerome Meyer, author, officiated as master of ceremonies, and Mr. Halton presided.

P. J. Engels Composes Stage Work Based on Life of George Washington

Peter Joseph Engels has written and composed a sequence of twenty-four historical episodes and an introductory scene taken from the life of George Washington and occurrences of the American Revolutionary period. The production calls for a large cast of principals, a big chorus and full orchestra. The musical score includes a hymn, Hail Thee America; a hymn of Praise to George Washington; and four patriotic songs—Our Own George Washington, Flag Song, The Birth of Our Nation, and The Liberty Bell. The introductory scene is entitled Washington Inspects Colonial Troops. Scene I is the First Meeting of Washington and Mrs. Custis, and the action continues with some of the vicissitudes that beset Washington in the Revolution; through the Acceptance of the Constitution, and George Washington's Inauguration, to the Coming Home to Mount Vernon.

Gerster-Gardini and Erb Address Madrigal Society

Marguerite Potter, founder-president of the Madrigal Society, introduced Mme. Gerster-Gardini to guests at the Great Northern Hotel, New York, on January 4. In a short speech Mme Gardini spoke of Tradition in Opera, mentioning the lack of it in a recent performance she had witnessed. She also plans performances in certain houses, with emphasis laid on this tradition. John Warren Erb alluded to the vacuity of popular song-hits, also quoting Felix Weingartner on the importance of musical earnestness. At the close Mme. Potter called attention to the Contest Winners' recital, under the auspices of the Madrigal Society, at Steinway Hall, January 14, presenting Rae Muscanto, soprano, and Lois Bannerman, harpist,

F. W. R.

Hazel Griggs' Activities

Hazel Griggs, pianist, gave one of a series of Concerts for Children in Sherry's ballroom, New York, recently. On January 6 she performed a program of classic and modern music for Mu Phi Epsilon Sorority, at the National Clubhouse, New York. On January 22, Harry Towle sponsored a musicale at his New York home, at which Mme. Griggs is to play piano concertos, with organ accompaniment by Ann Gillen.

Steele and Clovis to Give Recital

Eleanor Steele, soprano, and Hall Clovis, tenor, present their second New York recital of a program of duets in Town Hall on February 17.

Alban Perring, Grand Prize (A.A.P.V.C.)
Ginette Neveu, Grand Prize, Warsaw, 1935
Janine Andrade, Denise Soriano, and Lola Bobesco
Are Master Pupils of the
JULES BOUCHERIT MARCEL CHAILLEY
VIOLIN SCHOOL
8, rue des Marronniers Paris
Phone: Auteuil 48.80
18, rue Guersant Paris
Phone: Etoile 15.69

KILENYI
PIANIST
15, Boul. Jourdan, Paris, France

VICTOR PRAHL
AMERICAN BARITONE
14, rue Visconti, Paris (6), France

The Hon.
WILLIAM BROWNLOW
IRISH BARITONE
c/o Musical Courier, 25 Haymarket, London S.W.1

SYLENKA
SPANISH DANCES
EUROPE 1935-1936
PUPILS ACCEPTED
35 rue de Dantzig, Paris XV, France

LOUTA NOUNEBERG
PIANO SCHOOL
Teaching verified by the analysis of films reproducing the playing of great virtuosos, enregistered exclusively for Madame Nouneberg.
Classes and Private Lessons for Beginners, Teachers, and Artists
Maximum of Progress in Minimum of Time
Address inquiries to: 6, Square Perronet, Paris-Neuilly-sur-Seine (France) Phone: Maillot 52.38

IRVING SCHWERKE
6, Square Leon Guillet (rue de Dantzig)
Paris XV. Phone: Vaugirard 48-24

STUDIO NOTES

IDELLE PATTERSON

Professional artists from the Patterson Studios in New York are active this season in concert, radio and teaching. Saida Knox, contralto, besides her concert and radio work, is soloist at St. Bartholomew's Church, New York; Lydia Summers, also a con-

IDELLE PATTERSON

tralto, sings every Sunday at the Dutch Reformed Church of Brooklyn. Others include: Idelle de Sylva, mezzo-soprano; Alexander McKee, tenor; Fred Hufsmith, tenor; Fred Vettel, tenor; Wilbur Rhodda, baritone; Ivan R. Buckle, bass-baritone; Sven Halste-Grubee, baritone; John Teneso, tenor; Jeannette Vogel, soprano; Anna Nordholm, soprano; Erma Fensel, coloratura soprano and teacher of music in the public schools of Arlington, N. J.; Dorothy McLean, teacher of music in the schools of Old Greenwich, Conn.; Carl Lassen, tenor; Martha Erwin, dramatic-lyric soprano; Edith Wynn, dramatic soprano; Ruth Dawson, lyric soprano; Muriel Wilson, radio singer; Louise Breitschmitt, mezzo-soprano; Viola Warren, dramatic lyric soprano; Alice Behr, Helen Wilson, Leonora Allen, Stephanie Wall, Elizabeth Ryan and Marie Kaspar, sopranos, and Nathaniel Cuthright, tenor. Saida Knox and Lydia Summers have been Atwater Prize winners.

Besides these, Idelle and A. Russ Patterson have a number of young students who have not yet embarked on a professional career.

HANNA BROCKS

Among Hanna Brocks' artist-pupils, Marianne Townsend, soprano, has been fulfilling church, concert and radio engagements in Milledgeville, and nearby towns in Georgia. Esther Bartow-Bresee, soprano, recently was heard in several recitals at Oneonta, N. Y. Mary Rouark, contralto, is featured in the Phil Baker short as a "singing comedian," and is also rehearsing a vaudeville act with Spencer and Allen in which she will sing operatic arias. Frederick Tinker, baritone, and Francis Naragon, tenor, are singing with the Hartwick College A Cappella Choir of Oneonta.

ARTHUR ALEXANDER

The holiday season found the Arthur Alexander studios in a new location on East Fifty-seventh Street, New York, where Mr. Alexander is actively teaching.

Among the December events of his singers were the radio appearances of Stephen Douglas and Morton Scott. The former appeared on an NBC sustaining program with orchestra and singing the baritone aria Eri tu from Verdi's Un Ballo in Maschera, and the latter was heard on the Hammerstein Hour.

Devona Doxie, soprano, is appearing on Broadway in the cast of May Wine. Rita Carlisle is back from a concert tour in Europe, completing her season there with a recital in London at Aeolian Hall on December 6. Wallace Cox appeared in concert at Noroton, Conn., December 16.

Private recitals were also given in December by Mrs. Roland Young, dramatic soprano, and Carter Farris, a young tenor from the South. Mr. Alexander's artist-pupil, Richard Bonelli, is a member of the Metropolitan Opera Association.

LA FORGE-BERÚMEN

Frank La Forge, composer-pianist and voice teacher of New York, was at the piano for Richard Crooks, Metropolitan Opera tenor, at a concert in Washington, D. C., on January 8. In the evening Mr. La Forge gave a piano recital in the home of Albert Joseph Milans at Chevy Chase, Md. Mr. La Forge included compositions of Guiraud, Chopin, Poldini and MacDowell. Betty Pauling, pupil of Mr. La Forge, recently was awarded first place in a contest sponsored by the Temple Mixed Chorus of Scranton, Pa. Miss Pauling won in competition with sixty-eight male and female voices and was then engaged as guest soloist at the operatic concert given by the Temple Chorus.

A concert was given at the La Forge-Berúmen Studios on January 13, by a quartet composed of Mabel Miller Downs, soprano, Elizabeth Andres, contralto, Santo DiPrimio, tenor, and Harrington van Hoesen, baritone. This group of singers gave a program of unusual interest with remarkable ensemble and finesse. Their concluding offering was In a Persian Garden by Lehmann which they presented effectively. All of the members of the quartet are soloists of wide experience and they presented all of their solo passages with vocal beauty and artistic understanding. Virginia Duffey played the accompaniments and also piano solos. In her work she evidenced excellent technic and musical expression. M. K.

WALTER MILLS

Louise Beaman, lyric soprano, is working with Walter Mills of New York, preparing new programs for her first New England tour. Among other active pupils of Mr. Mills is Eleanor Rodgers, dramatic soprano, who recently appeared twice in recital for the Review Club of Oak Lane, Pa. Ethel Gould, dramatic soprano, is working and coaching with Mr. Mills preparatory to her first public appearance in three seasons. Vivian Whitehurst, lyric soprano from California, is also studying with Mr. Mills, as is Jane Metcalf, another lyric soprano, who soon is to be heard over one of the major networks. Allen Stanley, Jr., baritone from North Carolina, is a regular member of the Radio City ensemble. Robert Bennett, who has been working with Mr. Mills on voice placement, was able to secure his first position on the stage, and is now seen nightly in Libel, a Gilbert Miller production now running on Broadway. Mr. Rushe, Canadian baritone, is another singer under Mr. Mills's training.

A. Y. CORNELL

A. Y. Cornell of New York is the teacher of many singers active in opera, concert and other fields. Raoul Nadeau, baritone, soloist at the First Presbyterian Church, New York (Dr. William C. Carl, organist) sang a recital for the Monday Musical Club, Albany, New York; a concert with the Choral Club of Norwich, Conn.; and is to sing in a per-

A. Y. CORNELL

formance of Elijah this month with the University Heights Choral Club of New York (Hugh Porter, conductor). Mr. Nadeau is frequently heard on WEAF and WJZ.

Joan Peebles, contralto, gave recitals at Oxford, O., McKeesport, Pa., and Morgantown, W. Va. She recently sang in The Messiah at Yonkers, N. Y., Newark, N. J., and Union Hall, N. J., and was soloist at the First Presbyterian Church, Newark, N. J. (Rodney Saylor, organist) at the Christmas services.

Viola Hailes, soprano, was heard in recital at the Second Presbyterian Church of Troy, N. Y., early this winter. Frederick B. Bailes was at the piano. Patrick Henry, tenor, took the part of Don Jose in performances of Carmen on December 18 and 19 in the series sponsored by The Contemporary of Newark, N. J. He sang the same role in November at the Westchester County Centre with the Westchester Little Opera Company. Earl Waldo, basso, recently re-engaged for his seventh year as soloist at the Fifth Avenue Presbyterian Church, New York, is active on WEAF and WJZ. Verna Osborne, coloratura soprano, appears every Monday evening on the operatic hour conducted by Cesare Sodero on WOR.

CLARA B. WIENER

Clara B. Wiener has opened a piano studio in New York City. Miss Wiener is one of the teachers taking advanced work with Mr. and Mrs. Francis Pangrac, with whom she is studying piano pedagogy, organ and voice. Since establishing her own studio, Miss Wiener has not only taught there but has secured a position as organist in a local church.

ALTON JONES

Pupils of Alton Jones, pianist, heard in New York recently include Gene Slingerman and Ramon Ruiz, who both appeared at The Barbizon, Carl Saliani gave a Steinway Hall recital and Frieda Harcum was heard at Aeolian Hall. Emma Criscuolo gave recitals in Newburgh, N. Y., as well as New Haven. Earl Maiman, a former student of Mr. Jones at the Institute of Musical Art, makes his debut at Town Hall, New York, in March.

THUEL BURNHAM

At Thuel Burnham's piano master class of January 13, at the Burnham-Wragg Piano School, New York, twenty-five pianists gathered for a session. The numbers played by the various pianists and teachers, and illustrated and corrected at the second piano by Mr. Burnham, ran the gamut from Bach to the moderns. After the class, Russel Wragg, composer and co-director of the school, played his new piano opus, Mummers' Parade, which will be published during the year, and his three etudes in the form of a suite, which have already been issued.

GIACOMO MINKOWSKI

A Musical Hour recently was given at the New York studio of Giacomo Minkowski, the participants being Mrs. Brier Stoller, dramatic soprano; Paceli Diamond, mezzo-soprano; Albert Mahler, lyric tenor. They were accompanied by Hulda Lefridge. Mrs. Stoller sang an aria from the Marriage of Figaro; Miss Diamond was heard in Over the Steppe by Gretchaninoff; and Mr. Mahler offered the aria from L'Africaine. The program closed with Mrs. Stoller and Miss Diamond in the second act duet from Aida. The singing of all these artists was marked with tonal beauty, ease of production and interpretative finesse, and the entire recital was a period of keen musical enjoyment. On the following day (January 9) Leonora Corona, soprano of the Metropolitan Opera and artist-pupil of Mr. Minkowski, appeared as soloist at the Plaza Artistic Morning at the Hotel Plaza, New York. A. M.

JOSEFIN HARTMAN VOLLMER

Emma Zador, mezzo-soprano, an artist-pupil of Josefin Hartman Vollmer of New York, sang on January 19 for the Smith College Club alumnae in New York. On January 23 she was heard at the executive mansion in Albany, N. Y., for Governor and Mrs. Lehman, when she sang a program of Lieder with Mrs. Vollmer at the piano. Another artist from Mrs. Vollmer's studio is Nanette Marchant, who specializes in a chronological French program, comprising songs dating from the twelfth century to the present time. There are five groups on this program, and she sings each in costume of the period represented. Mrs. Vollmer is her accompanist.

VICTOR ANDOGA AND ALBERT SCIARRETTI

Victor Andoga, stage director, and Alberto Sciarretti, musical director, both prominently connected with productions of the Metropolitan and other opera companies, have opened a School of Musical Drama in New York. They collaborate in preparing professional singers and students in operatic roles and musical productions to meet the requirements of modern technic as applied to the art of opera.

HELEN HATES OMERON
VOICE SPECIALIST
1030½ N. Western Ave., Hollywood, Calif.
Telephone Hemputead 9022

CLEMENCE GIFFORD
CONTRALTO
418 S. Normandie Ave. Los Angeles, Calif.
Phone DR. 2261

RICHARD KRULL
BASS-BARITONE
CONCERT—RECITAL
ORATORIO—FESTIVAL
1117 Steinway Hall, New York City

THE GERSTER-GARDINI SCHOOL OF SINGING
Founded by Etelka Gerster, 1894
241 West 97th Street, New York City
Complete Training: Opera—Concert—Radio

D'ALTON McLAUGHLIN
Yorkminster Church, Toronto, Can.

EDYTHE MAY CLOVER
CONCERT PIANIST and TEACHER
Scharwenka Exponent
123 West 75th St., N. Y. C. SU. 7-0616

MORRISON CONCERT HALL
Available for Recitals & Entertainment
ABBY MORRISON RICKER, Mgr.
Opera — Concert — Radio Soprano — Teaching
236 E. 72nd St., N. Y. C. BU. 8-0572

Buy From Your Local Music Dealer

DR. WILLIAM C. CARL
Lecture Talks on the European Festivals
Available for Music Clubs
Address Manager,
12 West 12th St., New York

CHARLES DALMORES
VOCAL STUDIO
12 YEARS LEADING TENOR
Manhattan, Metropolitan, Chicago Operas
5873 Franklin Ave.
Hollywood, Calif.
Phone HE. 9949

BERTHA VAUGHN
VOICE TEACHER
Of Many Young Artists Now Before the Opera and Concert Public
Folder on Request
Beaux Arts Bldg., Los Angeles, Calif.

INSTITUTE of MUSIC & FINE ARTS
Courses in Piano, Voice, Violin, etc.
MASTER CLASSES
SUMMER 1936
919 Atlantic Ave.
Long Beach, Calif.

OBERLIN CONSERVATORY of MUSIC
FRANK H. SHAW, Director
Four music degrees granted, as well as Bachelor of Arts in course with
OBERLIN COLLEGE
Unexcelled cultural and musical advantages. Complete, modern equipment. Expenses moderate.
Write to Oberlin, Ohio, for catalog and information.

GENE SCHILLER
ACCOMPANIST—COACH
51 West 71st St., New York SUs. 7-1637

SERGE BOROWSKY
RUSSIAN-AMERICAN BARITONE
OPERA — ORATORIO — RECITAL
Mgt: Bernard R. Laberge, Inc., 2 W. 46th St., N. Y.

RICHARD **CZERWONKY**
VIOLINIST-CONDUCTOR
De Paul U. School of Music Cent. 8194
64 East Lake St., Chicago, Ill.

JULIUS GOLD
MUSICOLOGIST
San Francisco, Calif.

MARGUERITE **POTTER**
Founder, New York Madrigal Society (Est. 1930)
FREE VOCAL SCHOLARSHIP AUDITION
Mondays 6 P.M. — 817 Steinway Hall, N. Y. C.

FRIEDA **HARCUM** Pianist
EMANUEL **MIDDLETON** Baritone
Negro Artists in Joint Recital
236 West 139th St., N. Y. C.

ELSE HARTHAN ARENDT
SOPRANO
300 Fine Arts Building, Chicago, Ill.

EMMA OLSSON
TEACHER OF PIANO
333 East 53rd St., New York City
Telephone PLaza 3-4794

PIANO TEACHERS
Desiring Bulletin of
National Piano Playing Tournament
Write: 4633 Sunset Blvd., Hollywood, Calif.

MILDRED BROWNE
COACH — ACCOMPANIST
449 West 22nd St., N. Y. CH. 3-8055

GEORGE RYALL
PIANIST — ACCOMPANIST
TEACHER
1416 Steinway Hall, New York City

DIMITRI **ONOFREI**
Leading Tenor San Carlo Opera Co.
c/o Preston Parr, Germantown Trust Co., Phila., Pa.

HOMER GRUNN
TEACHER OF PIANO
911 Westchester Place, Los Angeles, Calif.
Phone RO-1967

MUSETTE **TRULOCK** *DRAMATIC SOPRANO*
812 West 181st St., New York City
Tel. Washington Heights 7-9322

EUGENE **PLOTNIKOFF**
CONDUCTOR
NEW YORK CIVIC ORCHESTRA
102 W. 75th St., N. Y. Tel. ENdicott 2-2886

HENRY F. SEIBERT
Organist and Choirmaster, Lutheran Church
of the Holy Trinity
and Official Organist of The Town Hall, New York

ELEANORE **WOODFORDE**
SOPRANO—OPERA, ORATORIO, CONCERT
740 N. Orlando, Los Angeles, Calif.
Phone Wyoming 2658

VIOLA PHILO
SOPRANO—OPERA, CONCERT, RADIO
Address: 1417 Steinway Hall, New York City

Mr. and Mrs.
Abby De Avirett
PIANO STUDIOS
108 S. Larchmont Hollywood, Calif.

JEANNETTE
VAN DER VELPEN
COLORATURA SOPRANO CHICAGO GRAND OPERA CO.
Mgt.: National League of Community Concerts,
310 South Michigan Ave., Chicago, Ill.

The Center for Modern Music
J. & W. CHESTER LTD.
11 GREAT MARLBOROUGH ST.
LONDON, W. 1
Complete Catalogues post free on application

BERNARD GABRIEL
Concert Pianist and Teacher
160 West 73rd St., N. Y. C. TRafalgar 7-6700
Mgt: Bernard R. Laberge, 2 W. 46th St., New York

JEANNE **HASSLER** CONTRALTO
Personal Rep.:
LEON S. FOX,
79 Madison Ave.,
New York

HELEN ALION
TEACHER OF PIANO
Specializing in Children's Work
27 Perry Street New York City

YOURY BILSTIN CONCERTS—CELLO—VIOLA DA GAMBA
Author of the "Psycho-Physiological Method of Musical Education." Highest virtuosity for Violin—Cello—Piano by Relaxation and Reflex Technique.
137 West 72nd St., New York SUsquehanna 7-6242

MARY HARRISON
SOPRANO
1416 Steinway Hall, New York City

MICHAEL **ZADORA**
PIANIST—PEDAGOGUE SCHOLARSHIPS
269 West 73rd St., N. Y. C. SUsquehanna 7-7024

JOHN C. **WILCOX**
Specializing in Training for Teachers and Corrective Work for Singers
AMERICAN CONSERVATORY OF MUSIC,
500 Kimball Hall, Chicago, Ill.

Rosia Britain
COMPOSER—PIANIST
Chicago Conservatory Harrison 0500

PANGRAC MUSIC STUDIOS
Voice—Piano—Organ—Violin
Liturgical Music, Gregorian and Polyphonic
415 Central Park West, New York. ACad. 2-2447

ROSA LINDA
ACCOMPANIST
COACH OF OPERA DICTION
12 East 88th St., New York SAcramento 2-4739

MARCELLA MASON
LYRIC SOPRANO
Hotel Hollywood, Hollywood, Calif.

HAMILTON INSTITUTE
DEPARTMENT OF MUSIC
Dr. Arthur Little, Director; Hanna R. Gregory; Caroll Ault
Courses in Theory, Voice, Piano, Violin
304 West 81st St., New York TRafalgar 7-3536

EDOUARD **FIEDLER**
ACCOMPANIST-COACH
Chamber Music—French, German, Italian Opera
309 W. 57th St., N. Y. C. COlumbus 5-7750

LUCILLE MEUSEL
LEADING COLORATURA SOPRANO
Chicago and San Carlo Opera Companies
Management: National League of Community Concerts, 310 South Michigan Avenue, Chicago, Ill.

DR. FRANK LAIRD WALLER
Conductor Chicago City Grand Opera
Teacher of Voice from Rudiments to
Grand Opera and Concert Repertoire
1230 Kimball Bldg., Chicago Phone Webster 7233

LEONARD **STOCKER** BARITONE
Betty Tillotson
Concert Direction
Steinway Bldg.
N. Y. C.

LITTA GRIMM
VOICE — *Specializing German Lieder*
Available for Recitals
1416 Steinway Hall, N. Y. C Tel. CIrcle 7-3900

BRIGGS STUDIO
for SONG and SPEECH
200 W. 57th St., N. Y. C. CIrcle 7-3736

ROSE DIRMANN
Lyric Soprano
CONCERT—ORATORIO—RADIO—OPERA
Mgt.: Richard Copley, 113 West 57th Street, N. Y. C.

ELEANOR MEHL BERGER
CONTRALTO—Available for Concerts
Lloyd Music & Management
Land Title Bldg. Philadelphia, Pa.

HORATIO CONNELL
VOICE
Faculty, Juilliard Graduate School
819 Steinway Hall, New York, CIrcle 7-2065
1716 Chestnut Street, Philadelphia

Lambros Demetrios **CALLIMAHOS**
FLUTIST
Management: Dr. Artur Hohenberg, Konzerthaus, Vienna

MARJORIE ALLISON *Pianist* *Cellist*
MAC KOWN
Mgt. Harriet Steel Pickernell
1780 Broadway, New York

LOUISE **GERARD THIERS**
Vocal Studio: 805 Carnegie Hall, New York
Tel. CIrcle 7-3515

VICTOR CHESNAIS NATIONALLY KNOWN TEACHER OF VOICE
Training for Films and Opera
care of Musical Courier, Roosevelt Hotel, Hollywood, Calif.

LILLIAN STEUBER PIANIST
109 S. Hoover St., Los Angeles, Calif.

AMELIA BRADDOCK MEZZO-SOPRANO
PUPILS ACCEPTED
403 Carnegie Hall, N. Y. C
Interview by appointment

SELMA KRAMER PIANIST
STUDIO:
257 W. 86th St., N. Y.
SUs. 7-6625

JOHN PANE-GASSER LEADING DRAMATIC TENOR
CHICAGO GRAND OPERA
Address:
825 Orchestra Bldg., Chicago

CHASE BAROMEO
Leading Bass-Baritone
Metropolitan Opera Co.
Mgt. NBC Artists Service

VERA BARSTOW CONCERT VIOLINIST
Chamber Music
TEACHER OF VIOLIN
1831 N. Beverly Glen Blvd.,
Phone West Los Angeles 822-37
Los Angeles, Calif.

John Carroll DRAMATIC BARITONE
WITH RKO-RADIO STUDIOS
Hollywood, Calif.

Read the MUSICAL COURIER regularly

FREE! Coon's Pocket Dictionary of Music Terms. Gives over 5,000 definitions of terms and phrases in general use in music. This offer is for one year's subscription and holds good for a limited period.

MUSICAL COURIER, 113 West 57th St.
New York, N. Y.
For enclosed $3.00 send the MUSICAL COURIER for one year and include the dictionary.
Name .....
Address .....
City .....
Canada, $4.00 Foreign, $4.50

MAURICE ZAM
CONCERT PIANIST—TEACHER—EDUCATOR
857 N. Kingsley Drive, Los Angeles, Calif.
Phone Normandy 6581

DR. GEO. LIEBLING
TEACHER OF PIANO AND COMPOSER
RECITALS — LISZT EXPONENT
5533 Hollywood Blvd., Hollywood, Calif.

RAYMOND McFEETERS
PIANIST — ACCOMPANIST — TEACHER
738 S. Marengo Avenue, Pasadena, Calif.
Phone: Terrace 3361

HOPE JOHNSTON
Pianist—Accompanist—Teacher—Coach
HOTEL McALPIN, New York City. PEnn. 6-5700

NORMA MATHIS **SHAPIRO** Eight-year Old PIANIST
200 Riverside Drive
New York City

FRANCIS P. LOUBET
MANAGER OF MUSICAL ARTISTS
200 W. 57th St., New York City COlumbus 5-9689

HARRY ZELZER
CONCERT MANAGEMENT
Civic Opera House, 20 No. Wacker Drive, Chicago, Ill.

PRO-OPERA GUILD
Mme. L. ASKENASY Mr. N. ZOTOFF
Operatic Training—Vocal Instruction
BETTY ASKENASY, Master Piano Classes
Studios: 147 W. 75th St., N. Y. C. SUs. 7-4253

HELEN REYNOLDS
STRING QUARTET
1416 Steinway Hall, New York, N. Y.

RICCARDO DELLERA
With Metropolitan Opera Company for 18 years
VOICE TEACHER and OPERATIC COACH
Studio: 171 W. 71st St., New York TRafalgar 7-6451

Charles Albert **McLAIN**
American Tenor Teacher of Singing
—CONCERT—RADIO—ORATORIO—OPERA—
1425 Broadway, N. Y. City PEnnsylvania 6-2634

PASCARELLA TRIO
Concert—Recital—Instruction
ENZO, Violin—CAESAR, Cello—CARL, Piano
Address c/o Musical Courier, Steinway Bldg., N. Y.

HELEN **CHASE**
VOICE TEACHER—COACH—HISTRIONICS
STUDIO: 316 West 84th St., New York City
TRafalgar 7-9192 ENdicott 2-5644

VIRGIL SCHOOL OF MUSIC
Mrs. A. K. VIRGIL, Director
317 W. 93rd St., New York Riverside 9-4899

FREDERIC **BAER**
BARITONE
Mgt.: Haensel & Jones, 113 West 57th St., N. Y.

COMPOSER—PIANIST
ELINOR REMICK WARREN
410 S. Arden Blvd. Los Angeles

EDWARD DULEY
TENOR
National Music League, Inc.
1201 Steinway Hall, New York City

SCIONTI
PIANIST
64 East Van Buren St., Chicago, Ill.

LOIS BANNERMAN
HARPIST
Management: National Music League
113 West 57th St., N. Y. CIrcle 7-2462

BIANCA **SAROYA**
Leading Soprano San Carlo Opera Co.
c/o Preston Parr, Germantown Trust Co., Phila., Pa.

AUGUSTA **COTTLOW**
CONCERT PIANIST—TEACHER
Studio: 52 West 55th St., New York City
Tel. CIrcle 7-1093

JOHN WARREN **ERB**
NEW YORK UNIVERSITY
LAFAYETTE COLLEGE
Private address: 171 West 71st St., New York City

CHICAGO
NORMAN **ALEXANDROFF**
ARTIST BUREAU
as well as
RADIO PROGRAMS
Fine Arts Bldg., 410 So. Michigan Ave.

GLADYS SWARTHOUT GREETED BY FRANK CHAPMAN,
her husband, on her arrival in New York from the Pacific Coast, where she has completed her second picture Give Us This Night. Miss Swarthout's first screen vehicle, Rose of the Rancho, was released on January 7.

JAN SMETERLIN,
Polish pianist, now on an American tour which includes two appearances as soloist with the Boston Symphony Orchestra. Mr. Smeterlin arrived in New York on the SS. Ile de France, January 8.

HELEN OELHEIM,
new Metropolitan Opera contralto, has sung Maddalena in Rigoletto, Mercedes in Carmen, Siebel in Faust, Frederick in Mignon, and Suzy in La Rondine since her recent debut. During the week of January 13 she sang in two performances of Carmen (one in Hartford, Conn., with Rosa Ponselle, and one in New York with Gertrud Wettergren), and also appeared in the La Rondine restoration. On Jauary 19, she was the guest of honor at the MacDowell Club in the afternoon and in the evening sang at the Metropolitan Sunday Concert. On February 4, Miss Oelheim will give a recital for the Chromatic Club of Buffalo, N. Y., her home city.

HAROLD HURLBUT,
vocal teacher of Hollywood, prepared Dick Powell for his singing career in the movies. Many motion picture actors study with Mr. Hurlbut, including Erick Rhodes, now under contract to RKO-Radio Studios. Mr. Hurlbut is an exponent of the Jean De Reszke school of singing, having been with Mr. De Reszke in Nice. (Photo by Walter Frederick Seely.)

EFFA ELLIS PERFIELD
is presenting her Trinity Principle Pedagogy Course which is designed to teach a working knowledge of theory within three months.

LUISA MONTEZ,
dramatic contralto, interpreter of Spanish-American folk songs of early California, will present her group in concert at the Barnard Club of New York City, February 7. Corinne Homer accompanist, Andre Chambellan, violinist, and Salvatore Muscarella, guitarist, complete the company.

LEROY W. ALLEN,
new titular head of the music department of the University of California at Los Angeles, recently elected by the board of regents of the university to take the place of the late Theodore Stearns.

HELEN TANNENBAUM,
American violinist, recently made her Paris debut in a recital at the Debussy Hall, playing the César Franck Sonata, the Tschaikowsky Concerto, and works of Vitali, Ernest Bloch, Paganini-Kreisler, and Schubert-Wilhemj. (Photo by Hrand, Paris.)

VICTOR PRAHL,
American baritone (rear row, centre), and a group of pupils in his Paris studio. (New York Times photo.)

LEON ELZIN,
photographer of many artists. Among them are Heifetz, Rachmaninoff, Edward Johnson, Kirsten Flagstad, Lucrezia Bori, Maria Jeritza, Eide Norena, Goeta Ljungberg and Gladys Swarthout.

(See Inside Front Cover for Additional News Pictures)

MUSICAL COURIER
Weekly Review of the World's Music

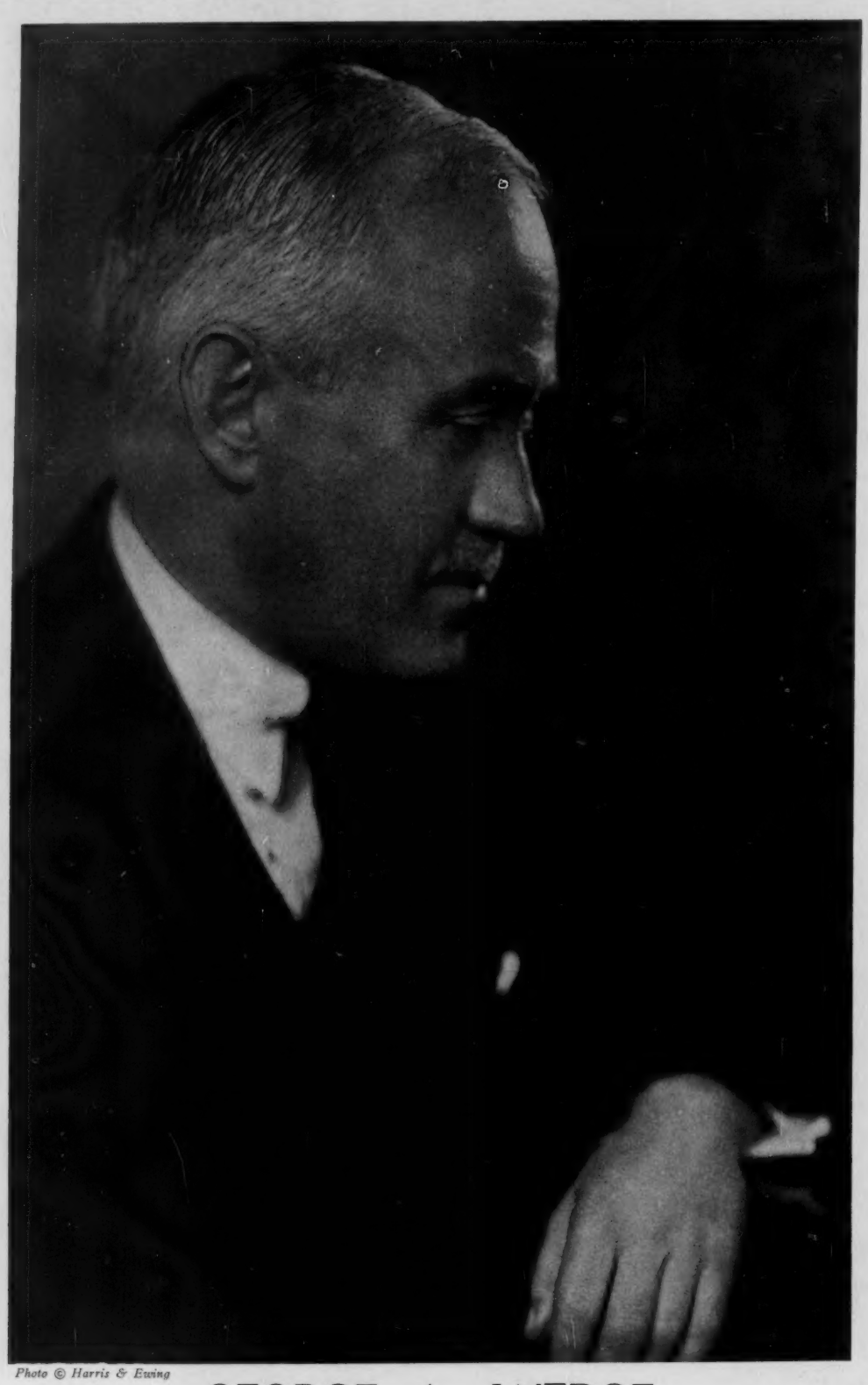


Photo © Harris & Ewing

GEORGE A. WEDGE

Director of the Juilliard Summer School, New York
The Session of Six Weeks Begins July 7